DOCTOR WHO MAGAZINE

DOCTOR WHO MAGAZINE 597

The Star Beast » Wild Blue Yonder » Catherine Tate » The Daleks in colour » 60th-Anniversary Poll Results » Tales from the TARDIS » Neil Patrick Harris is the Toymaker » 60 Objects, 60 Years: 2018–2022 » Heaven Sent » Liberation of the Daleks Part 14

"So what happens next?"

PULL TO OPEN

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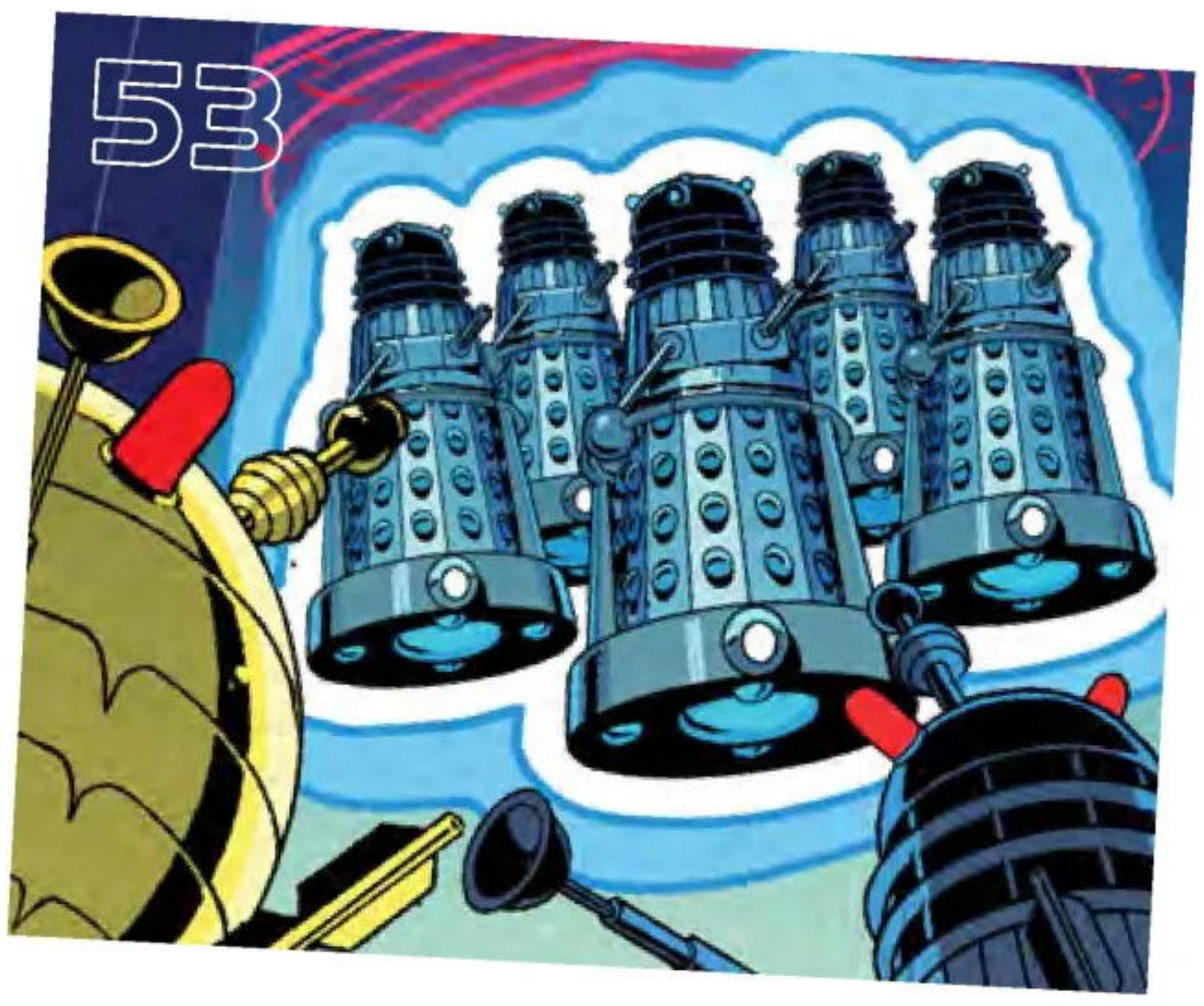

Cast interviews for the 2023 *Doctor Who* Specials took place before the start of the recent screen actors strike in the US.

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WITH THANKS TO: Joanna Allen, Richard Atkinson, Scott Bates, Debi Berry, Steve Berry, Taylor Braithwaite, Nicholas Briggs, Peter Capaldi, Ronan Chander, Chris Chibnall, Joel Collins, Phil Collinson, Sue Cowley, Russell T Davies, Vicki Delow, Albert DePetrillo, John Dorney, Matt Evenden, Yasmin Finney, Matt Fitton, Julie Gardner, Ncuti Gatwa, Millie Gibson, James Goss, Jaye Griffiths, Stephen Griffiths, Toby Hadoke, Vanessa Hamilton, Jason Haigh-Ellery, Scott Handcock, Derek Handley, Andrew Ireland, Claire Lhuede, Jossa Manalili, Ellen Marsh, Chris May, Ross McGlinchey, Lisa McMullin, Brian Minchin, Russell Minton, Steven Moffat, James Page, Karen Parks, Rochana Patel, Andrew Pixley, Helen Randle, David Richardson, Jim Sangster, Fay Sharp, Philip Sims, Rebecca Sandiford, Michael Stevens, Rachel Talalay, Catherine Tate, David Tennant, Rich Tipple, Jane Tranter, Nikki Wilson, Chrissie Wood, Catherine Yang, BBC Studios, BBC Wales and bbc.co.uk

Doctor Who Magazine™ Issue 597 Published October 2023 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks.

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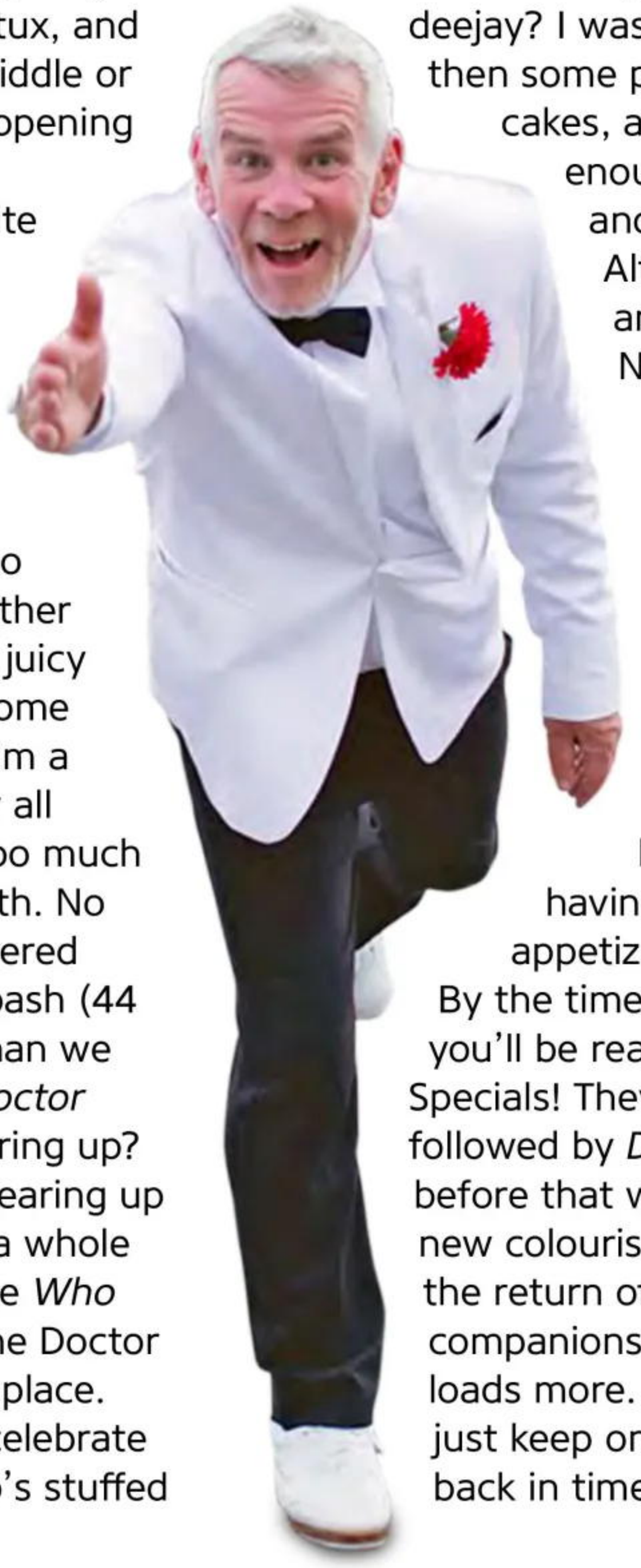
The next 60 years starts here. Allons-y!

Newstrade distribution: Marketforce (UK) Ltd, 3rd Floor, 161 Marsh Wall, London, E14 9AP 020 3787 9001. ISSN 0957-9818

WELCOME

DWM 597

"WORLDWIDE PREMIERE! THE SHOW IS JUST BEGINNING!"



I don't know about you, but in my house it's formal wear only for a *Doctor Who* watch party, so I've dusted off my tux, and been practicing a paradiddle or two to accompany the opening theme. It was a tough choice between the white tux or the tails for the first of the Specials, but after flipping a coin, I went for this and decided to leave the tails for Spesh 3.

Now those of you who read these editorials, rather than skipping on to the juicy bits, will have already come to the conclusion that I'm a hopeless gusher, but by all that's holy, there's soooo much to gush about this month. No sooner had **DWM** recovered from its 44th birthday bash (44 years? Really? How?) than we began gearing up for *Doctor Who*'s 60th. Began gearing up? As if we haven't been gearing up for months. We've got a whole treasure trove of vintage *Who* on iPlayer! We've got the Doctor popping up all over the place. We've got so much to celebrate that I feel like a kid who's stuffed himself with too much candy. Can I say candy? Or will I be accused of being too mid-Atlantic, like a super-cheesy radio deejay? I was going to say 'sweets' but then some people might think I meant cakes, and I'd never do that. But enough about my taste in treats and nibbles, nobody cares. Although I might just grab another handful of Twigl... No! Enough!

Deep breaths! Deep breaths! That's better. Now where was I? Ah, yes... this month. We're all like debutantes getting ready for the most fizzing party season ever. The magazine you're holding, or looking at, or having read to you is just the appetizer, a pappadam with chutney. By the time you've digested this issue you'll be ready for the main event. The Specials! They're here at last! The Specials followed by *Doctor Who Unleashed*! But before that we've got a brand spanking new colourised edit of *The Daleks*, the return of some great Doctors and companions in *Tales of the TARDIS*, and loads more. For more details on all this, just keep on reading! It's like we've gone back in time, or entered an alternate universe. *Doctor Who* is everywhere... and not only is it everywhere, it's just as good as it ever was... no. I tell a lie. Sorry. How shame-making. It's not just as good as it ever was. It's better. Bigger! Better! Bolder! It's funny but I was never bothered by dodgy costumes or special effects. They never mattered. What mattered was story, always story. And sometimes, in fact more often than not, I'll find myself watching something that looks great, but just fails to engage story-wise. Not this time, pally! This time we're being spoilt rotten. This time we've got our cakes and we're gonna scoff them down too. It's got it all! Heaven without the harp music or hi-energy beats, depending on your own version of heaven. This is like going to the circus, where the clowns are funny, no animals are badly treated, and the tightrope makes you dizzy just looking at it.

We've waited so long for this and now it's here. Well, almost. Patience, dear reader, patience... Shut up! Don't tell me to be patient... I can't... I just can't! Well, good news folks... soon you won't have to. Enjoy... fill your boots... and celebrate!

Happiest of times and happiest of places!

Jason Quinn, editor

GALLIFREY GUARDIAN

The latest official news from every corner of the *Doctor Who* universe...

WELCOME TO THE WHONIVERSE!

Over 800 episodes of *Doctor Who* can now be found in one place: the Whoniverse.

The Whoniverse encompasses the *Doctor Who* universe in its many forms, and we've just been treated to the logo animation.

Showrunner Russell T Davies tells **DWM**, "There were mighty battles over this animation. Oh, the missing Doctors, the lost companions, we agonised for months! I'm still sad that K9 didn't make it. But even though this has been talked about for almost two years, the final decisions came right down to the wire.

"At first, we hoped for all the Doctors, until we realised that was an unholy mess. Then the bartering began! Letters went to war, playing off each other – "Okay, if there's no Eleventh Doctor on the W, then Amy Pond has to be in pole position on the H." Jon Pertwee was the final Doctor to be added when we realised there was too much of a space in the bottom left.

"Missy was the very last addition, all thanks to Vanessa Hamilton, the Brand Director. We had no Master at all in the O – I said, "I want monsters, not villains!" But then we realised that the spinning inner circle of the O could become a separate area in itself. "Put Michelle Gomez in there!" And there she is, stealing the show with that magnificent glare.

"But the good news is, the work doesn't end there. Missing your favourite Doctor? Wait till next year! The plan, if possible, is to revamp it now and then, so that everyone gets a turn across *Doctor Who* and all its spin-offs. Thanks to Nick Meikle (Executive Creative Director at BBC Studios) and his team for the most brilliant work, and Murray Gold, for the music. *Doctor Who*'s official fanfare! Fans have been saying Whoniverse for years – they created it, now we've made it real, and I couldn't be happier." ◆

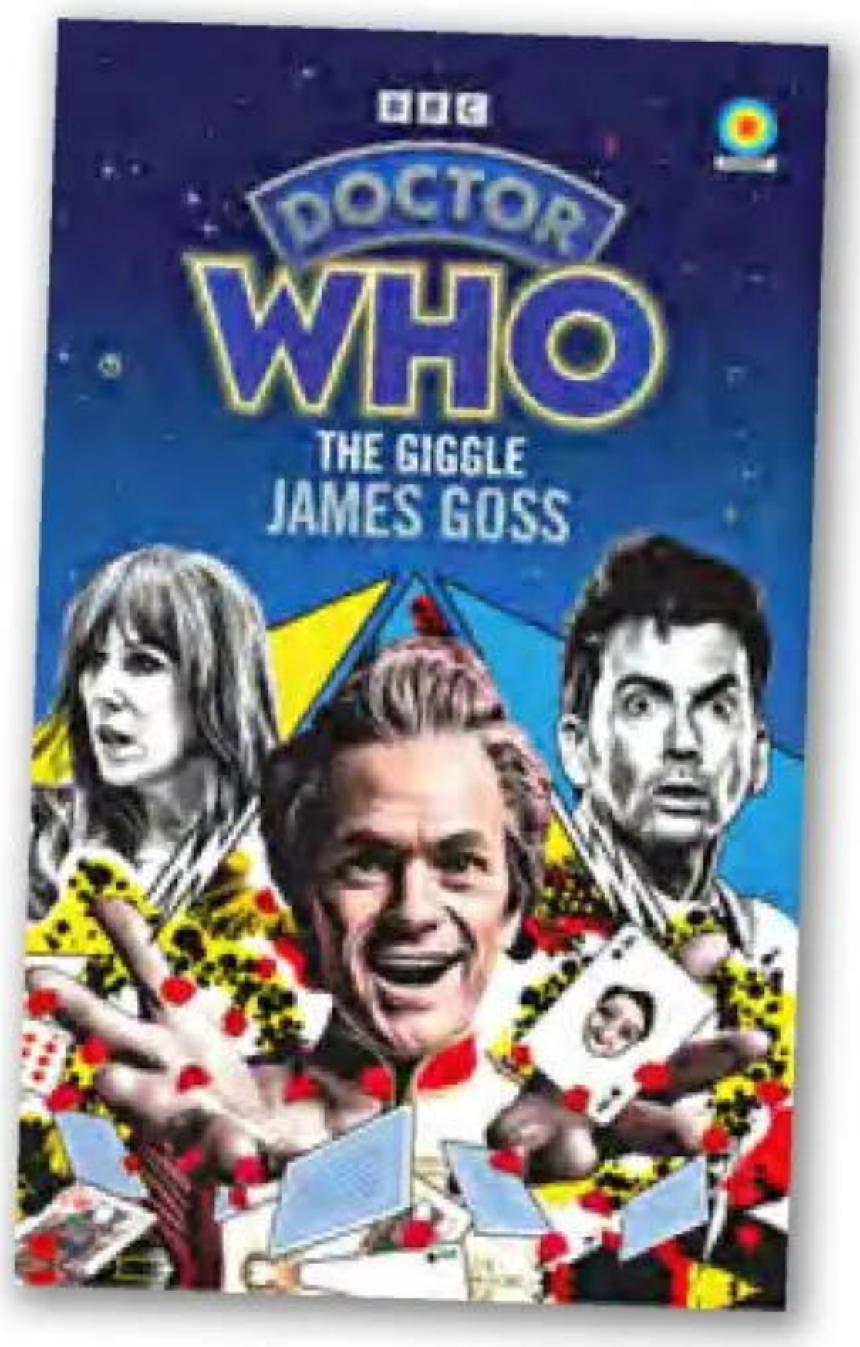
ON SCREEN, AND ON TARGET!

The broadcast dates of the three 60th-Anniversary Specials, written by Russell T Davies and starring David Tennant as the Doctor and Catherine Tate as Donna Noble have been confirmed.

The Star Beast (guest-starring Miriam Margolyes as the voice of the Meep) will debut on BBC One on 25 November, *Wild Blue Yonder* on 2 December and *The Giggle* (guest-starring Neil Patrick Harris as the Toymaker) on 9 December. They will be available on iPlayer immediately afterwards.

Ebook novelisations of each episode will be published on the Thursday after broadcast. *The Star Beast* by Gary Russell will be available as an eBook from 30 November, *Wild Blue Yonder* by Mark Morris on 7 December and *The Giggle* by James Goss on 14 December. Paperback versions will be available of all three titles from 11 January 2024, and audiobooks are in preparation.

A BBC Books spokesperson says, "This is the first time we've released eBooks around a TV event like this. It's really exciting that we've been able to manage the eBooks so that they can publish so close to the episodes. We hope the fans are looking forward to it as much as we are!" ◆



WHO'S NEW WRITERS!

Kate Herron

Briony Redman

Ncuti Gatwa's first season as the Doctor will feature an episode co-written by writing duo Kate Herron and Briony Redman.

Kate was the executive producer and director of the entirety of the popular Marvel Studio's series *Loki*, as well as directing on the Netflix hit *Sex Education*, which starred Ncuti as Eric Effiong.

Briony is an actor, comedian and BAFTA Rocliffe winning writer, whose work includes the Welsh crime-comedy *Pont Brec* and the award-winning short film *Forget-Me-Not*, which screened across film festivals internationally.

The pair have collaborated on a range of work together including their comic, *The Storkening,* as well as TV and film projects including the sci-fi *Miss Universe* and the acclaimed short film *Smear*.

Kate says, "Clearly I can't get enough of time travel. It is an absolute honour to write for Russell and Ncuti. We had so much fun and can't wait for you all to see it."

Briony says, "As a big fan of *Doctor Who* and Russell T Davies, it's been a dream to write on this show."

Showrunner Russell T Davies says, "This is when I absolutely love my job. Working with the stellar talents of Kate and Briony makes my whole world bigger and brighter, and a lot more fun. I was a huge fan of *Loki* and reached out to Kate to say so – she then introduced me to Briony, and it was all systems go! They've written a wonderful script which created unique challenges for cast and crew alike. The end result is gorgeous and thrilling and scary, and not like any other episode of *Doctor Who*." ◆

Briony Redman photo © Damian Robertson.

WHO'S NEW PRODUCER!

Alison Sterling has been named as the producer of Block One of Ncuti Gatwa's second season of *Doctor Who*.

Speaking exclusively to **DWM**, Alison answered some questions...

What is your first memory of *Doctor Who*?
I was about five years old, we had a black-and-white TV which sat in the corner, next to the gas fire. I think Patrick Troughton might have been the Doctor but to be honest I spent most of the episode behind the sofa in terror at the Daleks, so my memories are a little hazy now.

Who is your favourite companion?
It has to be Billie Piper [as Rose]. She felt like she has agency and great chemistry with Christopher Eccleston.

What are you most excited to shoot? (No spoilers!)
All our sets are gorgeous, thanks to our wonderful design team, but I think the sequence in the jungle will be the most fun to shoot – a technical challenge with wires and gimbals and VFX and stunts... lots of things to go wrong! ◆

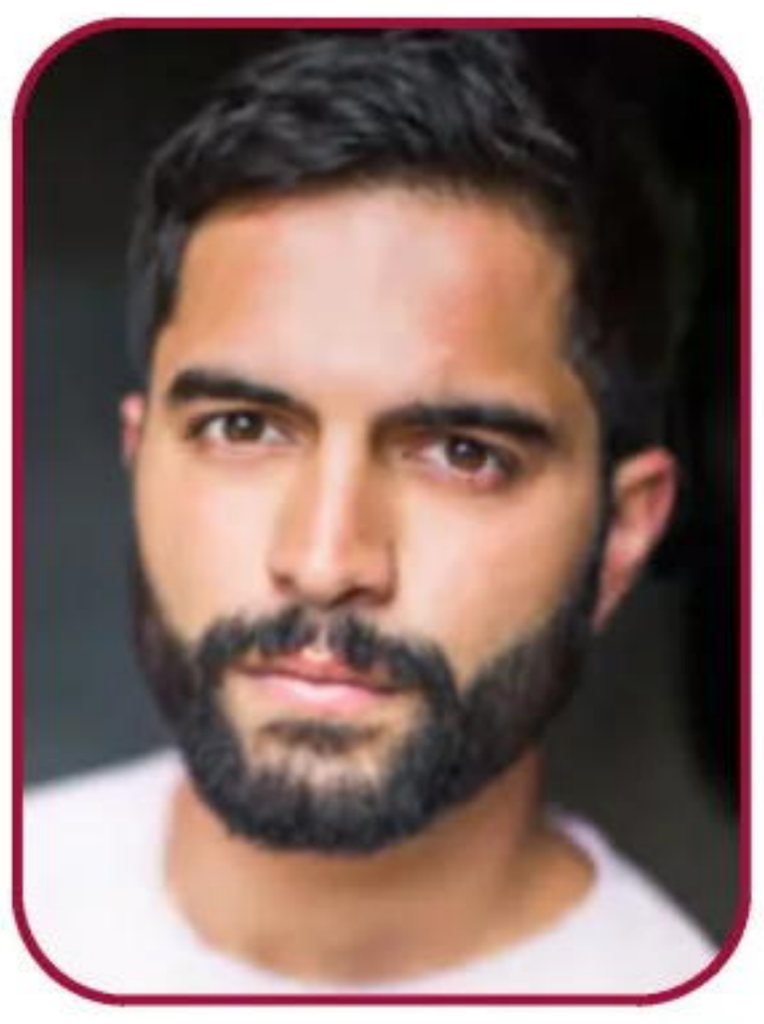
WHO'S NEW CAST!

Four more cast members have been revealed for *Doctor Who*'s 60th-Anniversary Specials.

Dara Lall plays Fudge in the first Special, *The Star Beast* – a character that first appeared in the original 1980 comic-strip version in *Doctor Who Weekly*. Executive producer Phil Collinson says, "Readers of last month's **DWM** will have seen the creators of the Meep, Pat Mills and Dave Gibbons, delighted to discover that the character of Fudge has survived from page to screen. And it's lovely to welcome Dara on board, as a character with such a fine and historic background."

The other three named cast members will appear in the final Special, *The Giggle*.

John MacKay plays television pioneer John Logie Baird. Russell T Davies tells **DWM**, "John MacKay is the most perfect choice to play John Logie Baird – so perfect, I've done it twice! John first took on this role in my ITV production of *Nolly*, because Noele Gordon (played by Helena Bonham Carter) was, true fact fans, the first woman in the world to appear on colour TV, put there by JLB himself. So now, to have the same actor play the same character means that all my shows are set in the same universe, officially! But never mind me, John is a wonderful actor, and a perfect piece of casting by Andy Pryor and his team."



Charlie De Melo plays Charles Banerjee. Phil says, "It's such a delight to welcome Charlie on board. I was the producer of *Coronation Street* many years ago and I've kept an eye on it ever since – that's how we spotted Millie Gibson! So, when Charlie left the show, he was immediately on my radar, and we swooped in to get him into the show. You might have already glimpsed him in the trailer, and I can certainly say that Charles Banerjee is heading towards terrors we've never seen on screen before."

Alexander Devrient plays Colonel Ibrahim. Phil says, "Long-term fans have grown up with the notion of the UNIT family, a regular cast of characters who appear alongside the Doctor every time he needs the services of the Unified Intelligence Taskforce. And it's a great pleasure to welcome Alexander into the clan, as Colonel Christopher Ibrahim – he isn't even given that first name until next year's new season! Ibrahim is a UNIT stalwart, serving loyally alongside Kate Lethbridge-Stewart. But even he's barely prepared for the dangers to come. It's good to make Alexander part of the family. Let's hope Colonel Ibrahim survives!" ◆

Charlie De Melo photo © Natalya Chagrin
Alexander Devrient photo © Phil Sharp

TREASURES FROM THE ARCHIVE!

A huge online archive of *Doctor Who* material has been made available by the BBC.

Currently the archive at *bbc.co.uk/doctorwho* features curated journeys through the archive to bring the show's extensive history to life, which include interviews with cast members, news pieces, audio, imagery, and written documents. Lead curator **Rebecca Sandiford** speaks exclusively to **DWM** about the project...

Hello Rebecca! How did the archive collection come about?
We started work on the *Doctor Who* archive collection about a year ago as we knew the 60th anniversary would be a major moment for fans and new audiences and wanted to do something really special that had never been done before.

How long has it taken to assemble, and how many people have been involved?
It's been a huge collaboration across the BBC's Library and Curatorial Services team, involving talented archivists across all the collections from Written Archives, Images, TV to Radio and Music. Over 15 people have been involved since the beginning of the project. A special thank you goes out to our brilliant archivist Helen Randle, who has led much of the curation work and is our resident *Doctor Who* expert!

Lead curator Rebecca Sandiford

What have been the biggest challenges in assembling the items?
Our first step was to make inventories of everything we have on *Doctor Who*, which had never been done before. The biggest challenge was the breadth of the material. To give you a sense of the landscape, we have 1,200 TV programmes with *Doctor Who* in the title. In addition, we have interviews, news items, comedy sketches, documentaries and more than 300 online exclusives. In the Photo Archive we have over 25,000 prints, negatives and slides. This includes rehearsals, behind the scenes shots, action photos and studio portraits. The Written Archive holds 100,000 documents on *Doctor Who* including memos, correspondence, designs and audience research. In terms of Sheet Music we have over 100 full orchestral scores and several handwritten scores that have never been seen before. We also have a range of recorded music on vinyl and CD and more than 230 radio programmes. This includes dramas, documentaries, interviews and music.

So that gives you some idea of the challenge!

Our archivists produced a comprehensive assessment of our content and created inventories of almost everything we hold on *Doctor Who*, though the Written Archives are so expansive, an inventory wasn't feasible, so we approached them in a different way, with a detective lens, exploring the collection according to the need of the narrative.

And from these inventories we identified 60 archive gems from across the 60-year history, which we've curated around 9 themes that tell the story of *Doctor Who* across all of the collections.

This has been an evolving, iterative process and the chapters are themed as *Genesis*, *The Pioneering World of Doctor Who*, *Regeneration*, *The Tardis*, *Dalekmania*, *Music*, *Rebirth*, *Fandom* and *The Future*.

What items might particularly surprise long-term fans who might think they've seen everything?
Much of the archive has been seen before in DVD and Blu-ray content, but the *Doctor Who* archive as a whole has never been brought together in this way before, with a 360 perspective across all the collections. This is the first *Doctor Who* archive curation for all audiences, freely and permanently available on a public service digital platform, enabling fans and new audiences to immerse themselves in the story of *Doctor Who*, whilst also connecting them to the wealth of new content available across iPlayer and BBC Sounds.

In addition, the photos have been restored for the first time to a high resolution [8k] and there are handwritten scores that have never been seen before.

What are your personal favourite items in the collection?
There is so much rich material, it's really hard to choose! But one of my favourites is the visionary Beryl Vertue memo from 1965 in which she lists ideas for Dalek merchandising, from toy wrist watches to jelly moulds and bubble bath, all of which took place. I also love the *Fandom* feature. There are some evocative, insightful clips.

What plans are there to add to the collection in the future and how long will the collection be available for?
This is a permanent collection, freely available, and we'll be adding more items over the coming months. These plans are currently under wraps, but we can tell you more nearer the time!

What is your ultimate vision for the collection?
Ultimately, the aim is to have a rich, insightful digital collection, curated by our teams, permanently and freely available for fans and new audiences to enjoy, and we want to make that experience the best it can possibly be. ◆

Film Diary
DOCTOR WHO
THE GREEN DEATH

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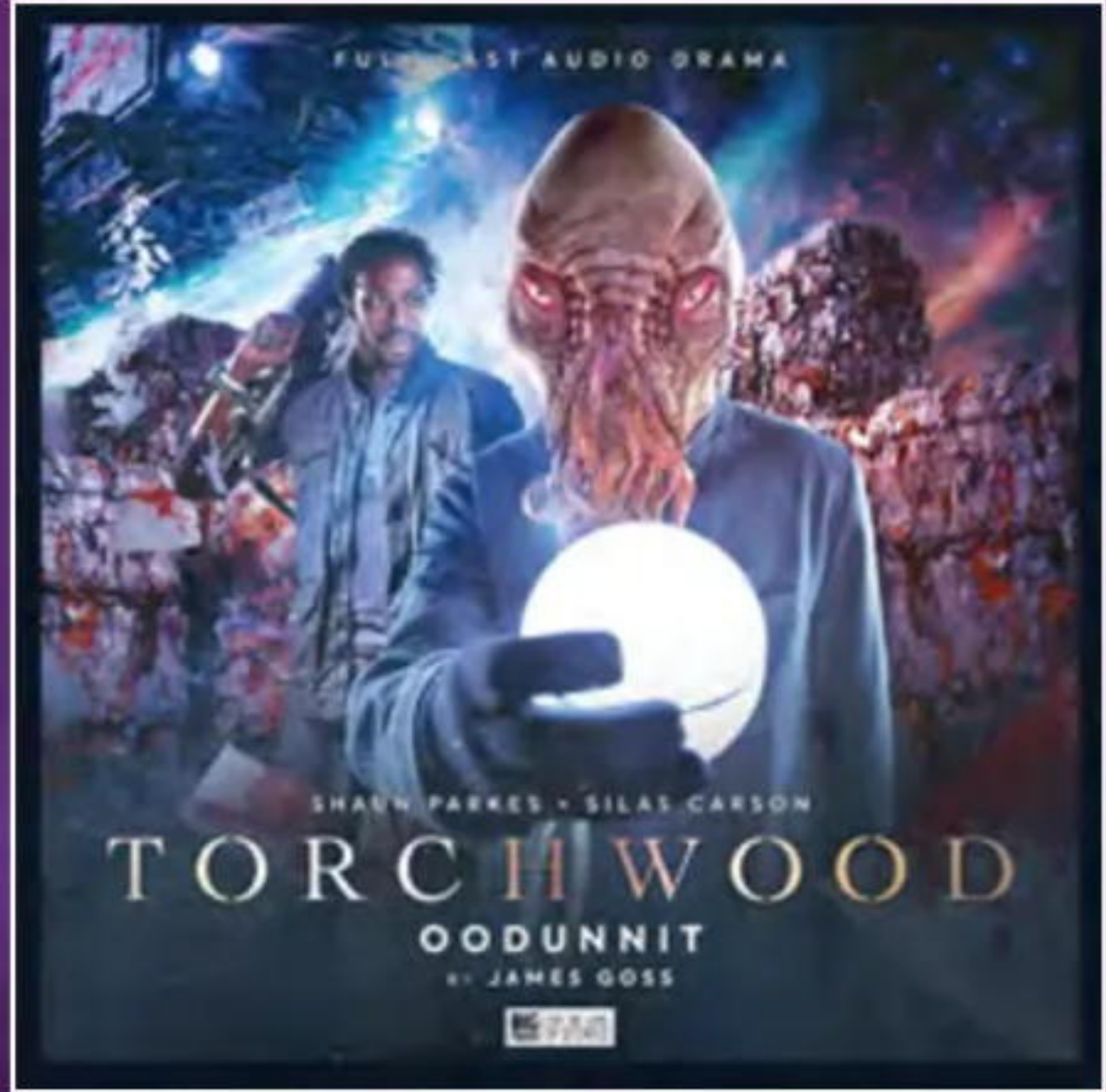
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Your views on the world of *Doctor Who*...

GALAXY FORUM

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On 28 September, a very special concert was held to mark the 60th anniversary of Doctor Who*, at Hoddinott Hall in Cardiff...*

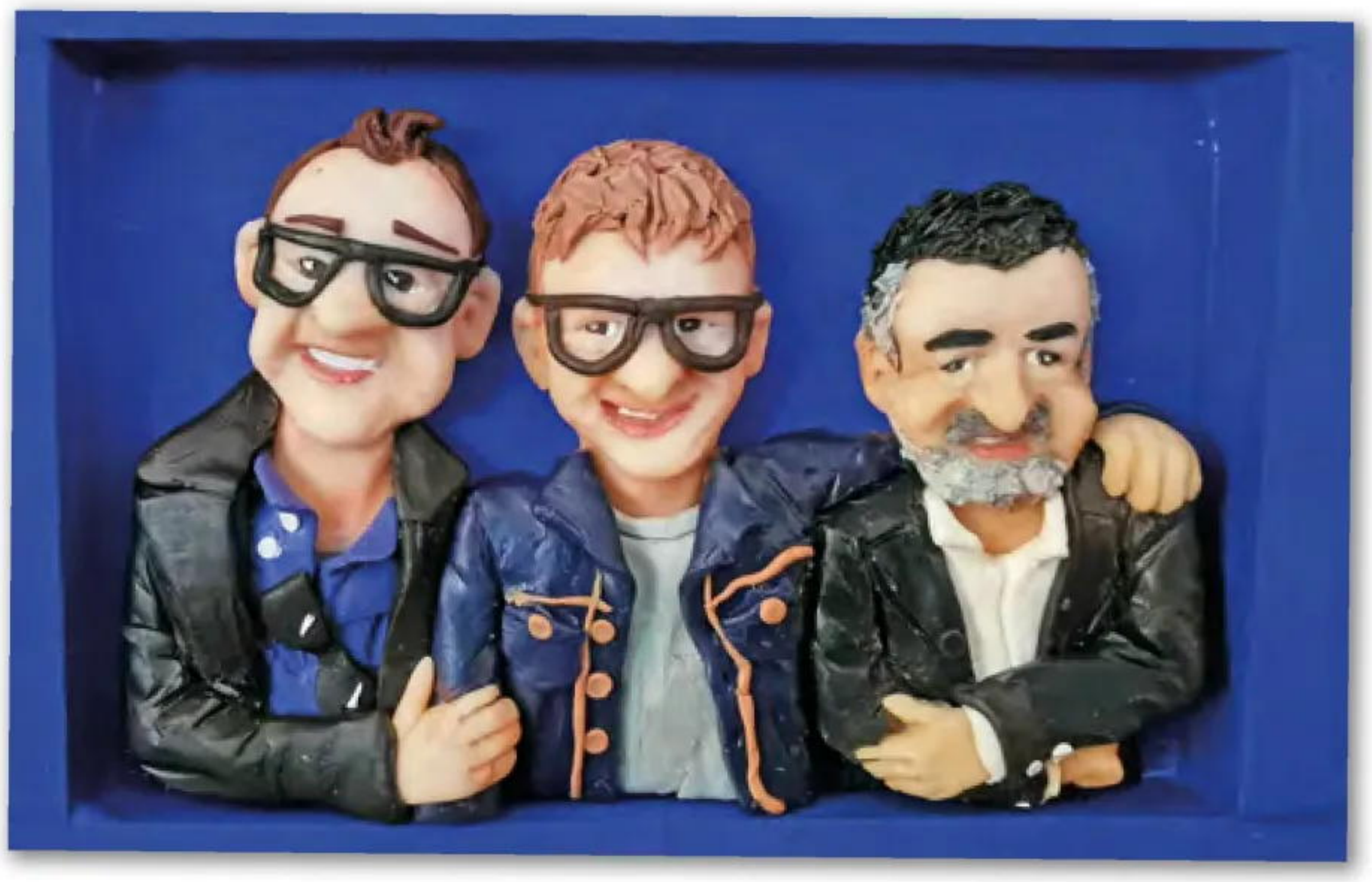
MUSIC OF THE SPHERES

JAMES SKINNER BATH SPA

I don't think I can adequately put into words how privileged I feel to have been able to attend *Doctor Who @ 60: A Musical Celebration*. From the opening bars of *I am the Doctor* I had wet eyes and a stupidly large grin plastered across my face.

By the interval I was an emotional wreck, so goodness knows how I summoned up the courage to speak to composer Murray Gold. I shook his hand and with a cracking voice told him how much his music meant to me. I grew up with these melodies, so this isn't just the soundtrack to *Doctor Who*; this is the soundtrack to my life. The highs, the lows, the doubts, and the triumphs played out in a majestic performance from the National Orchestra of Wales accompanied by the BBC's singers, both led by conductor Alastair King. Oh, how the sound hits you! The sheer *joy* of it!

But wait, there's more! How lucky we were to also have interviews with those who have built the show we see today? Three amazing showrunners – Russell T Davies, Steven Moffat and Chris Chibnall! Two gifted composers – Murray Gold and Segun Akinola! The indomitable Radiophonic Workshop veterans Mark Ayres and Peter Howell, as well as the extraordinary Emily Cook! Such a sumptuous collection of personalities that even the Doctor (appearing as his magnificent Seventh self, aka Sylvester McCoy) turned up to hear their wisdom.



The Three Showrunners by Millie McKenzie

Just as you think the energy of the audience couldn't get any higher, they debuted new pieces of music: a glorious Thirteenth Doctor suite from Segun Akinola, a punchy reimagining of the timeless *Doctor Who* theme tune, and a wistful piano-centric melody for our latest companion, Ruby Sunday.

The obvious highlight for me, however, was the bombastic new theme for Ncuti Gatwa's incoming Fifteenth Doctor. When he finally explodes onto our screens later this year and this symphonic spectacular starts playing, there will be no doubt in your mind. This man *is* The Doctor.

POLICE PUBLIC CALL BOX

Showrunners Russell T Davies, Chris Chibnall and Steven Moffat and host Jo Whiley at *Doctor Who @ 60: A Musical Celebration*.

As the evening closed, I thought it suitable that a celebration of the show's past triumphs had finished with a tantalising glimpse of a very bright future. A truly memorable experience that could only be described as otherworldly.

BILLY EDWARDS EMAIL

An evening full of 'pinch-me' moments! I contribute to a Welsh culture magazine, and when I was assigned to review the concert, I couldn't believe my luck. It was a joyous few

STAR LETTER

DAVID PARKINSON EMAIL

Last year, around May to be precise, me and a group of friends decided to do what many others have done, and watch every episode of *Doctor Who* from *Rose* [2005] onwards ahead of the 60th anniversary. Some of us had seen it all already (myself included), while many had either seen bits and pieces, or none of it at all.

The 16th of October saw us reach the end of our journey through time and space as we all sat down to watch *The Power of the Doctor* [2022]. This communal viewing was across the globe, I might add; some of us are in the States, some of us in the UK, and I'm in Ireland.

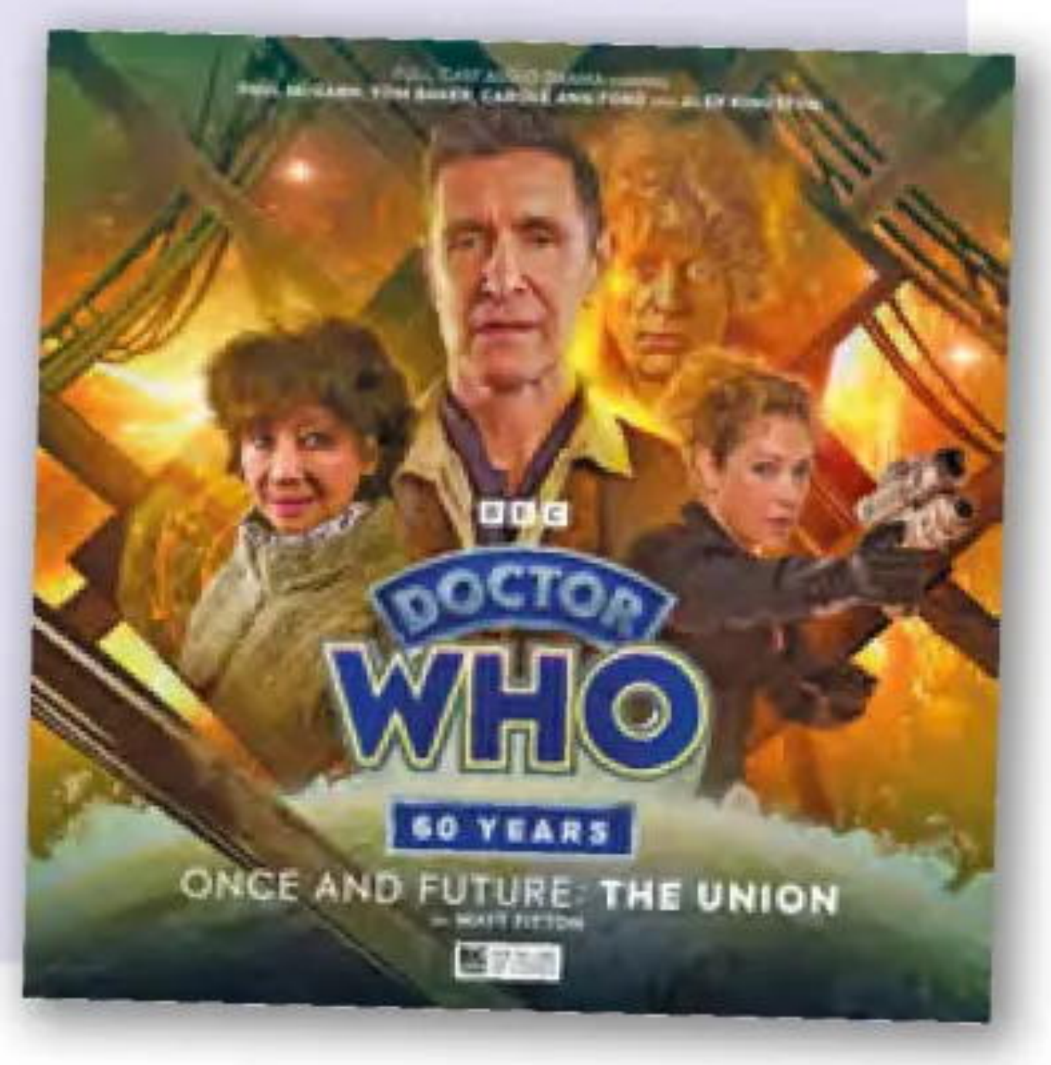
Tears were shed, cheers exchanged (probably, it was over text, but you could tell!) and despite it feeling a little bittersweet to have finally finished what was quite the journey, we were all so excited to finally be up to date. I'd like to shout out all of those involved, like Berger, Mags, Eldritch, Fabes, Falliant, CC, Bruce, Baja, Techie, and everyone else who popped in and out throughout this incredibly long process. (We gave ourselves a name too: 'Bad Wolves'. How on-brand we were!)

Rose (2005).

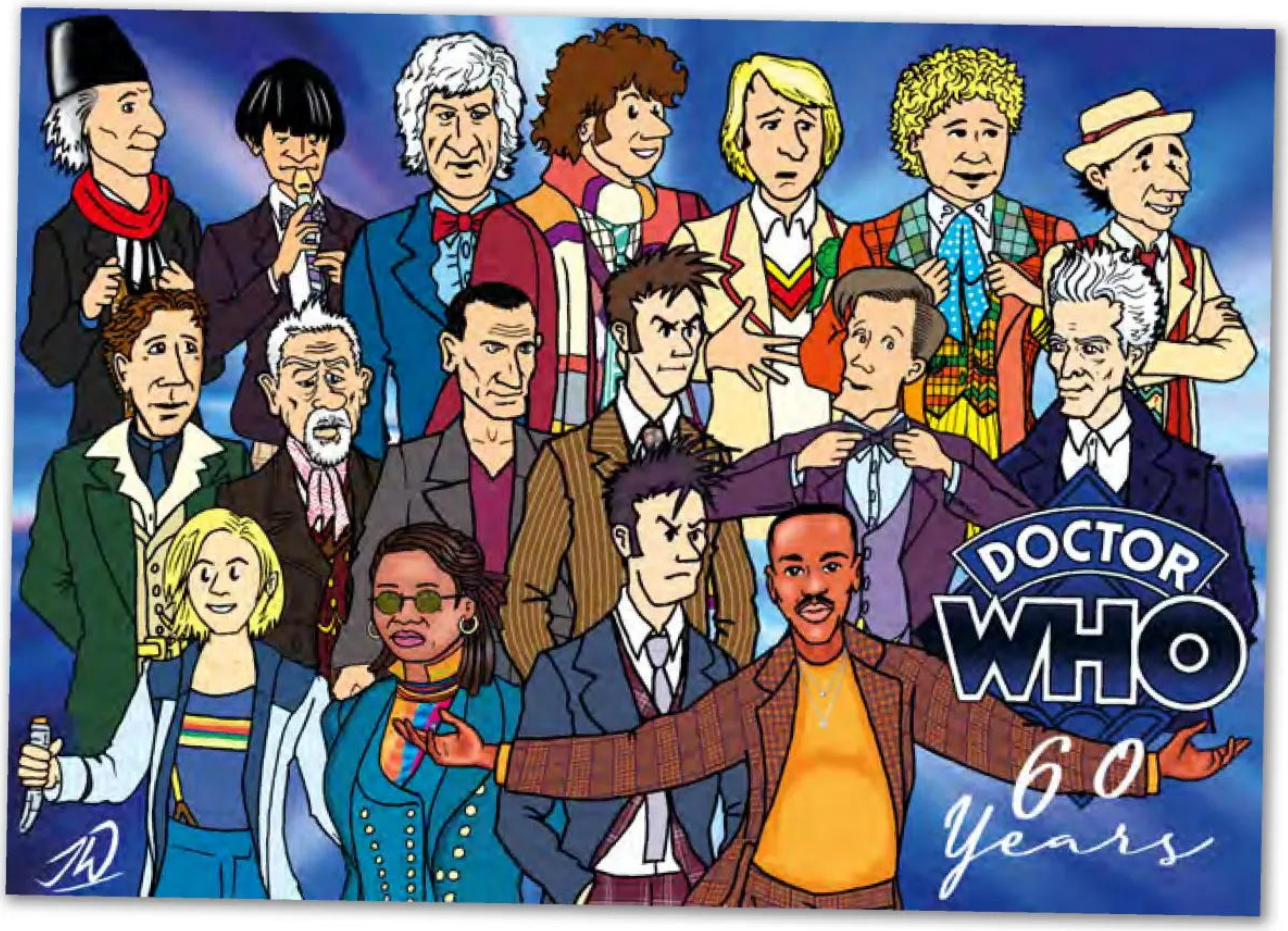
The Power of the Doctor (2022).

We're planning to watch some 'classic' serials together soon, too (we've earmarked stories such as *The War Machines* [1966], *City of Death* [1979], and *The Curse of Fenric* [1989]). So thank you to *Doctor Who*, one of the world's most exciting communal experiences.

David's letter wins him a CD of the new full-cast audio adventure *Once and Future: The Union*, starring both Paul McGann – and many others! – as the Doctor. It's available to from *bigfinish.com* price £10.99 (CD plus digital) and £8.99 (digital only).

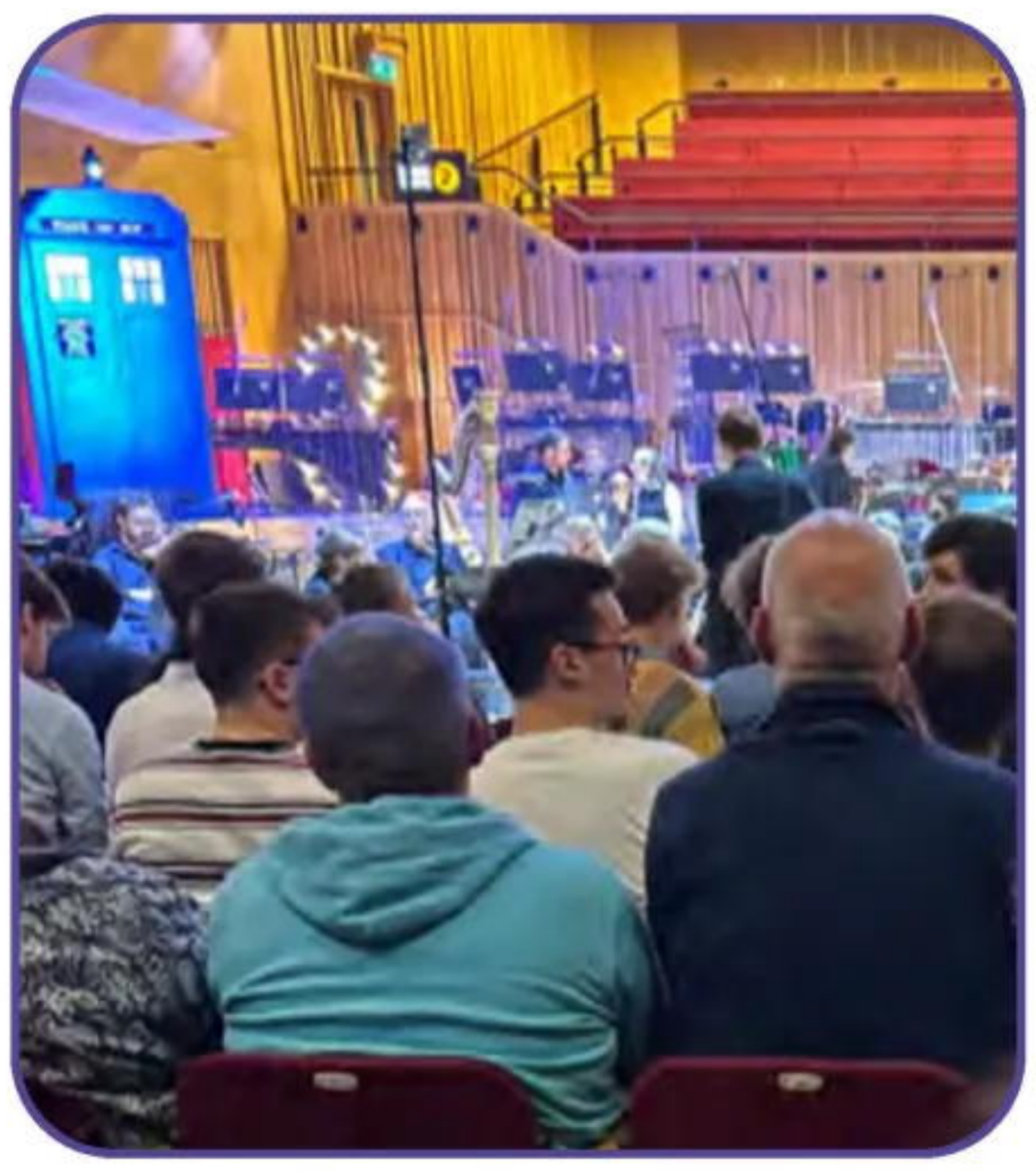


HAPPY 60TH
DOCTOR WHO!
FR



Happy 60th Doctor Who! by Faiz Rehman.
60 Years by James Wilkins.

hours that epitomised how music gives the Doctor's travels so much heart. It's impossible to overestimate how surreal it was to be sat next to Murray Gold while he tapped his feet to the Fifteenth's Doctor's amazing theme, and it was also a total thrill to shake the hand of all three showrunners, all tremendously kind. I think I played it cool! I couldn't get to sleep afterwards through sheer excitement. A huge thank you for an unforgettable performance.



The view from the audience, as the concert is about to begin. Photo © Mike Jones.

JIMMY CORBETT EMAIL
I had the privilege of being able to attend the *Doctor Who* 60th-anniversary concert with my best mate Marc, who kindly gave me the second ticket of the two he won. I grew up during Matt Smith's tenure and Murray Gold's themes from that era of the show are seared into my brain forever. *The Long Song* [from *The Rings of Akhaten*, 2013] is such an evocative piece of music for me – in particular, the variation of it that played during 11's regeneration.

I was 14 years old when *The Time of the Doctor* aired in 2013, and my Mum had just recently passed away from cancer that month. *Doctor Who* was my one piece of respite in what was an immensely difficult Christmas to get through. Watching my favourite Doctor's final bow made things a little easier and has given the episode a special place in my heart. So, to be sat at the 60th-anniversary concert and to hear *The Long Song* played with such pathos by the BBC National Orchestra of Wales and the BBC Singers, while being sat in the same room as some of the people responsible for that beautiful episode and music was an incredibly emotional moment for me. My hat is off to everyone who made the event happen but most importantly my hat is off to my old pal Marc, who got me there in the first place!

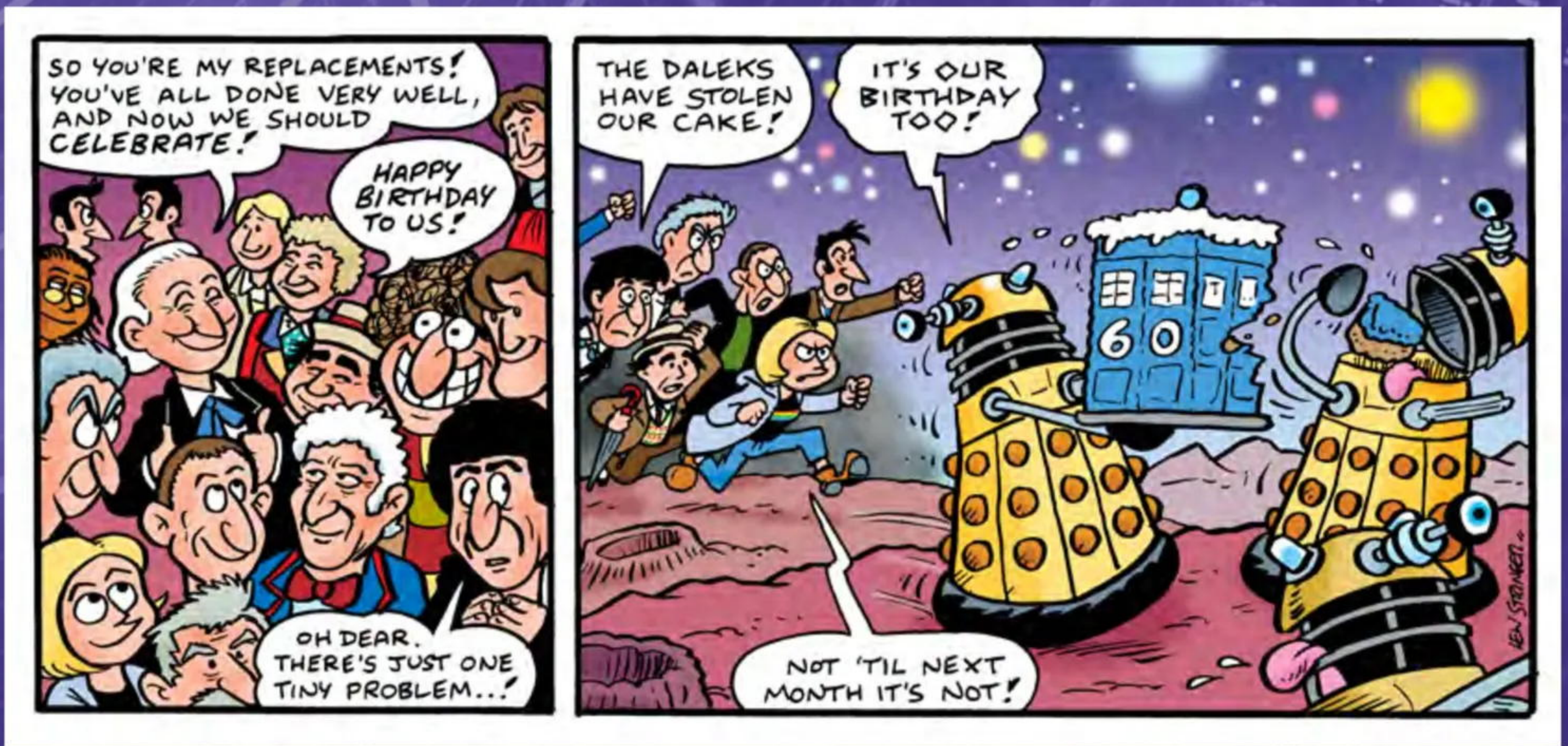
IANTO WILLIAMS EMAIL
The moment the concert opened with *I am the Doctor* I had goosebumps all over my body and a tear appeared in my eye. I was instantly teleported back to 2010 and the excitement of a new Doctor and new adventures. Murray Gold's music throughout *Doctor Who* has had such an impact on me and has been one of the driving forces which led me to study music at university. Indeed, I wrote my third year dissertation on the music in *Doctor Who* and was lucky enough to study some of the original scores at the BBC Archive a number of years ago.

Nothing will ever quite be as special as hearing the *Doctor Who* theme performed by a live orchestra in a full concert hall, it's simply the best. A real treat to have been able to attend and a trip down memory lane which reminded me of the power of music and of course, *Doctor Who*.

Remembrance of the Daleks by Dan Weigh.

THE DAFT DIMENSION

BY LEW STRINGER


SO YOU'RE MY REPLACEMENTS! YOU'VE ALL DONE VERY WELL, AND NOW WE SHOULD CELEBRATE!
HAPPY BIRTHDAY TO US!
OH DEAR. THERE'S JUST ONE TINY PROBLEM...!
THE DALEKS HAVE STOLEN OUR CAKE!
IT'S OUR BIRTHDAY TOO!
60
NOT 'TIL NEXT MONTH IT'S NOT!
LEW STRINGER

WHO TUBE

THIS ISSUE'S SELECTION OF *WHO*-RELATED VIDEOS...

The three showrunners – Russell T Davies, Steven Moffat and Chris Chibnall – discuss the music of *Doctor Who*. Go to: *tinyurl.com/3Showrunners*

A First Doctor short story from a 1990 issue of **DWM** is brought to life in this charming fan-made audio. Go to: *tinyurl.com/LucarottiWho*

The Dalek 63:68 team examines "the Crazy Cataloguing of the BBC's Colossal Dalek Army" from 2005-12. Go to: *tinyurl.com/DalekCatalogue*

Has a scene from 1966's *The Tenth Planet* Episode 4 been reconstructed incorrectly? Examine the evidence at: *tinyurl.com/BenMystery*

A compilation of Dudley Simpson's music for *Doctor Who*, transcribed and performed by the brilliant Jess Jurkovic. Go to: *tinyurl.com/JessComp*

RYAN POOLE EMAIL
The concert was phenomenal, truly a once in a lifetime experience. To me, the new theme tune sounds like it has hints of the 2008 and 2010 versions mixed in, while the Fifteenth Doctor's theme is bombastic, featuring lots of brass fanfare, and transitions into a killer heroic hook that sounded evocative of I am the Doctor.

My favourite though, is Ruby's theme, titled *The Life of Sunday*. A subdued, waltz like piece conveying a sense of sadness the character. Murray Gold describes her as 'a lost soul' and the song really allows you to feel that.

In his interview, with Jo Whiley, Russell T Davies revealed Ruby will play her theme on the piano in the show (and alluded to possibly doing a full episode with only music, and no dialogue, in his fourth series, so it seems he may be sticking around a while!). We heard some cool anecdotes and chit-chat, but a highlight for me was bumping into Murray Gold in the intermission. When a fellow fan asked him if he was enjoying the event, he replied "Sort of! It's just a lot of work I did ages ago!"

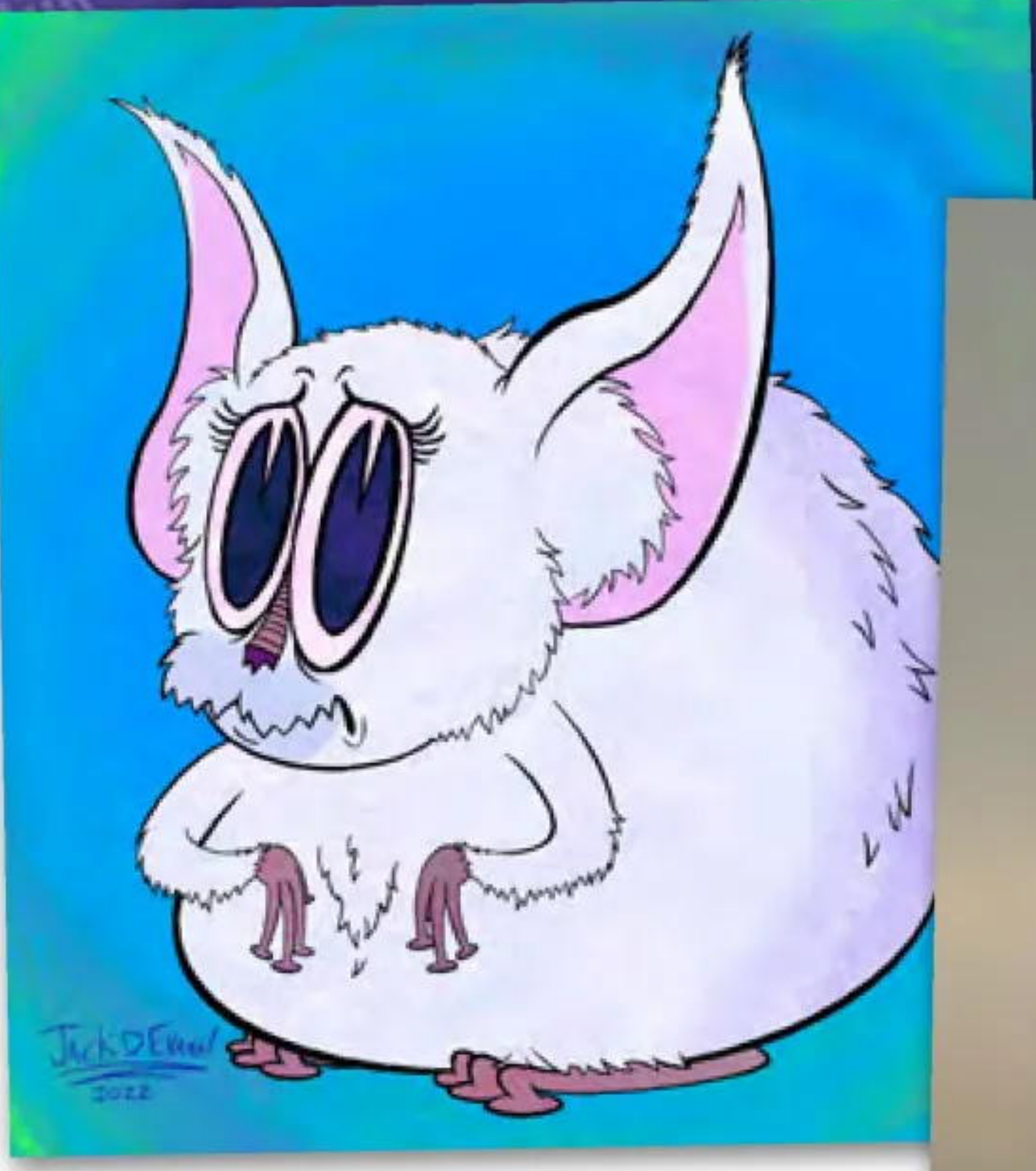
I'd like to give a huge thanks to all involved in organising the concert, as well as the showrunners, composers and the orchestra. It was a spectacular evening that, as lifelong fans of *Who* and its music, myself and my partner will be forever grateful to have attended.

You can watch *Doctor Who @ 60: A Musical Celebration* on BBC iPlayer.

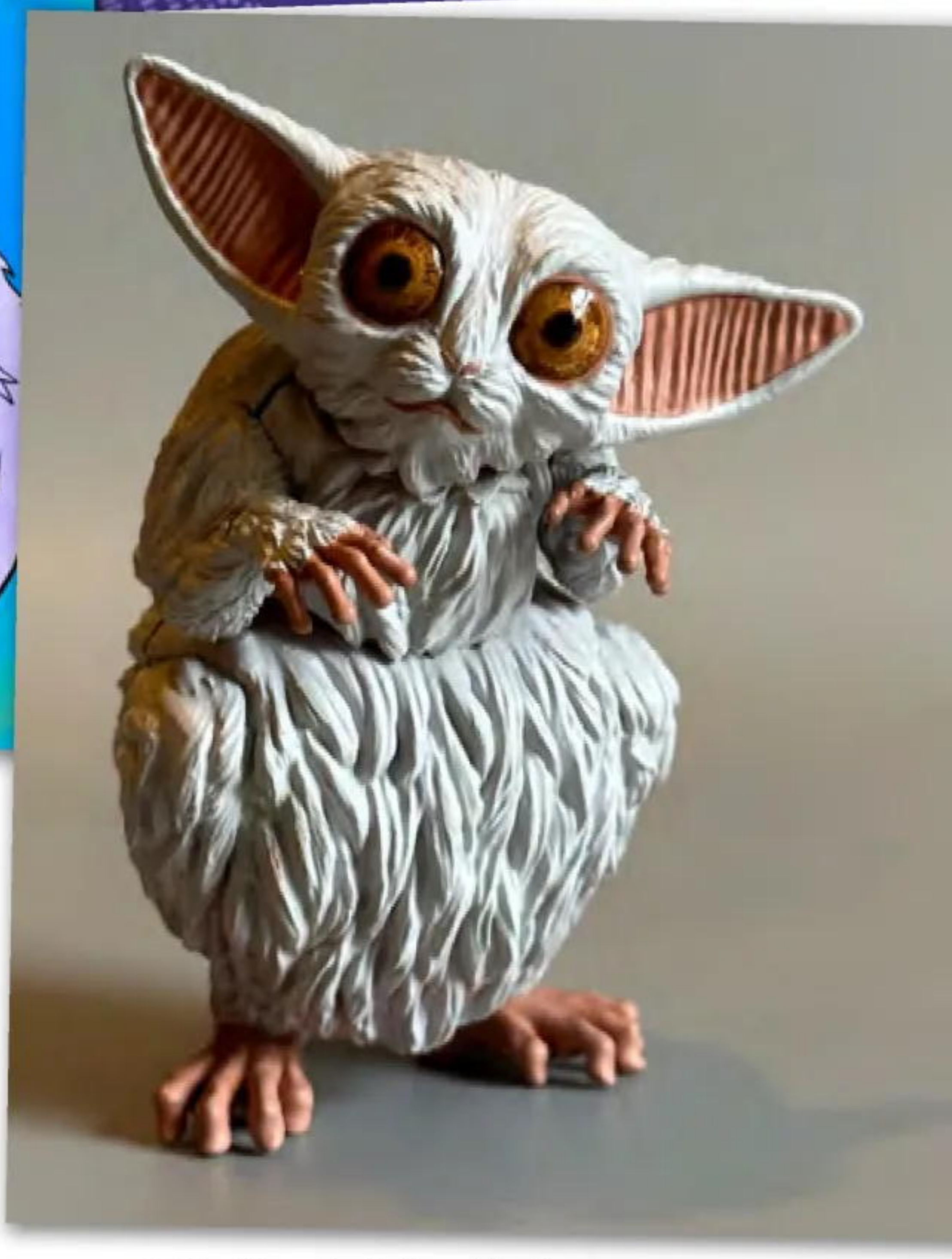
HIGH ACHIEVER

SAM HOSKINS EMAIL
As you go through your life with *Doctor Who*, there are many ways of picking up major 'fan points'. That time you sat through hours of telesnaps so you can say you've watched every story, experiencing the Eighth Doctor's hidden era via Big Finish audios or even just understanding the "I am not Nick" joke from *Eve of the Daleks* [2022]. But will any other fan achieve more points than Emily Cook – to bring together so many people during a time of such difficulty [through her Lockdown 'tweetalongs'] and then to be the reason for a whole new era of the show? No one will ever come close!

Thank you Emily, from *Who* fans across the world!



The Meep by Jack Evans.



The Meep by Nathan Ward.

SECOND CHANCE

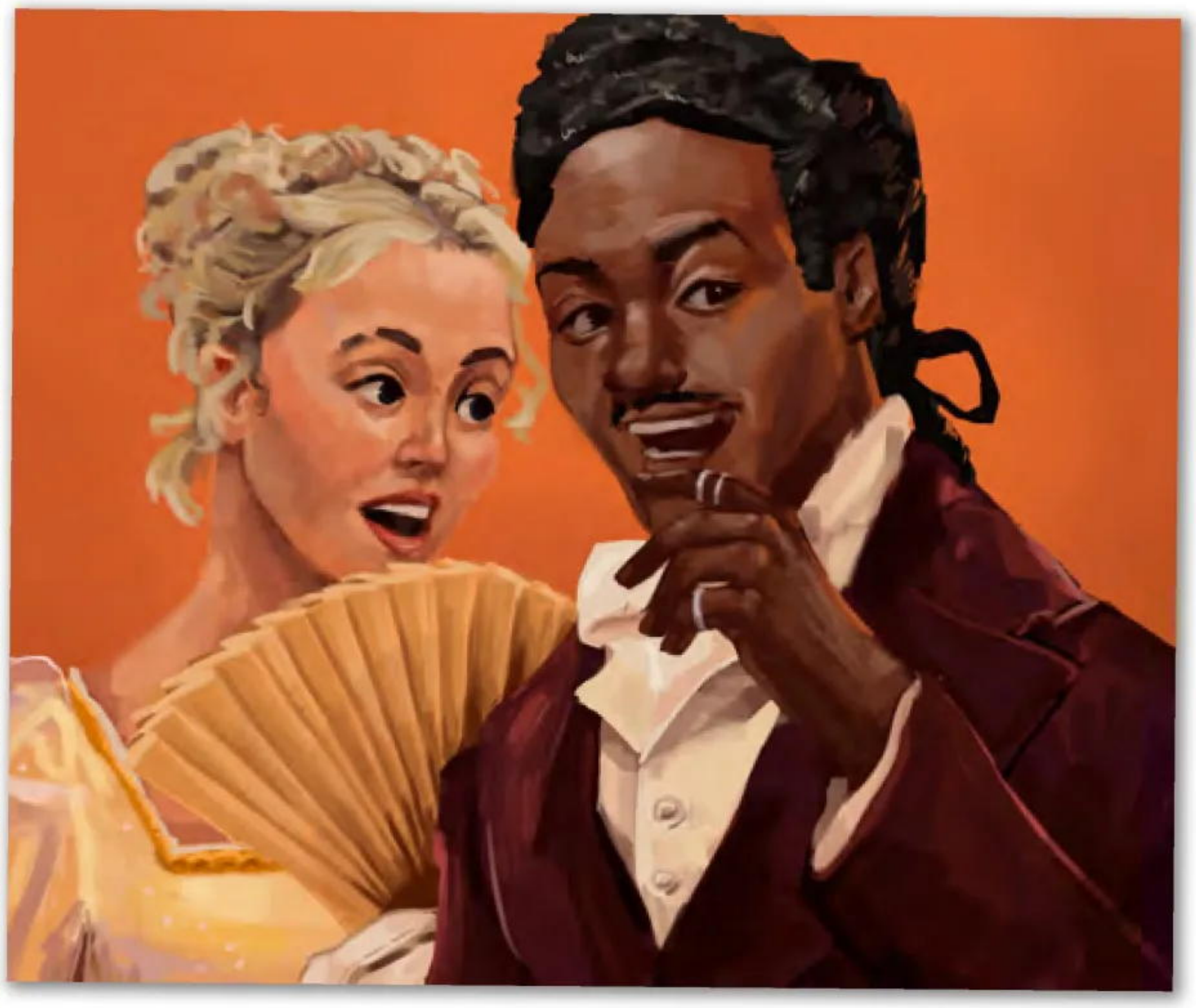
STEPHEN BROOME TUNBRIDGE WELLS
I will admit that in 1986 I was not keen on Bonnie Langford being cast as Melanie Bush, because she was more associated with light entertainment than with drama. However, Bonnie joined the *Doctor Who* team when there were problems between producer John Nathan-Turner and script editor Eric Saward. The character of Mel was not well thought out and didn't even have an introductory story. She was described as a computer programmer but she never went near a computer so what was Bonnie to do?

These days Bonnie is quite rightly regarded as a superb and successful dramatic actor. I am looking forward immensely to seeing her as Mel in *Doctor Who* again, and this time round I think the character *will* be well written.

IN THE AIR

MARK HOLDING THORNTON-CLEVELEYS
There's such a great buzz in the air about *Doctor Who* right now, and that's not just the excitement about the new series; it's how past and present seem to be merging so beautifully at last in to one big *Doctor Who* universe that makes me glow inside. The 'classic' stories sitting alongside the new series on BBC iPlayer, fusing all eras in to one big whole, is such a beautiful thing, with no perceived prejudice dividing fans in to one camp or the other, no feeling of us and them. If only the real world were as good at removing such barriers.

Last month's **DWM** cover is another great example of past and present merging beautifully, with the amazing new Beep the Meep sitting proud against his original comic strip home! He's possibly the most gorgeous cover star you've ever had! The non-celestial toymakers should have versions of him leaping off the shelves this Christmas. Maybe literally... **DWM**



Ruby Sunday and the Fifteenth Doctor by Victoria Van Hook.

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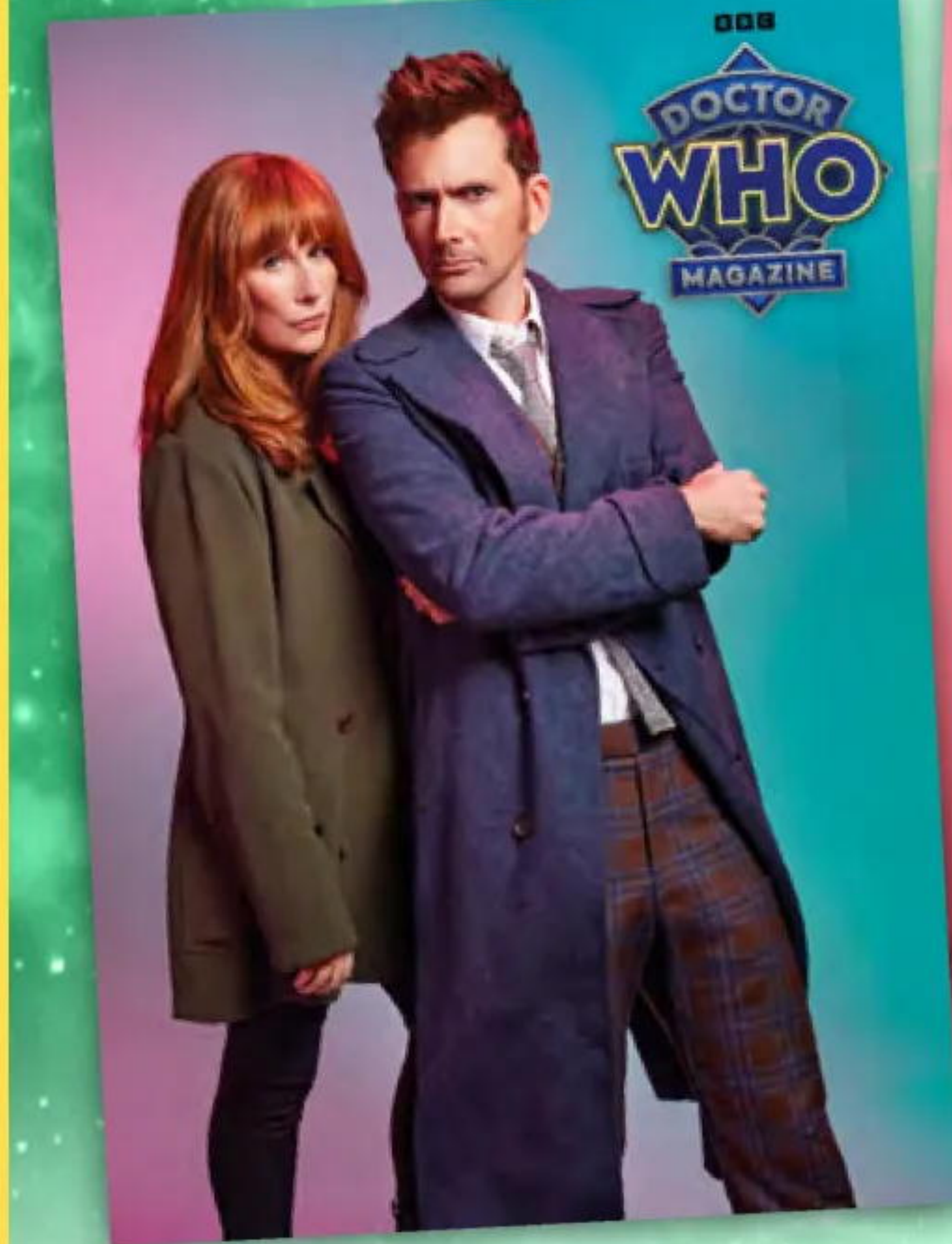
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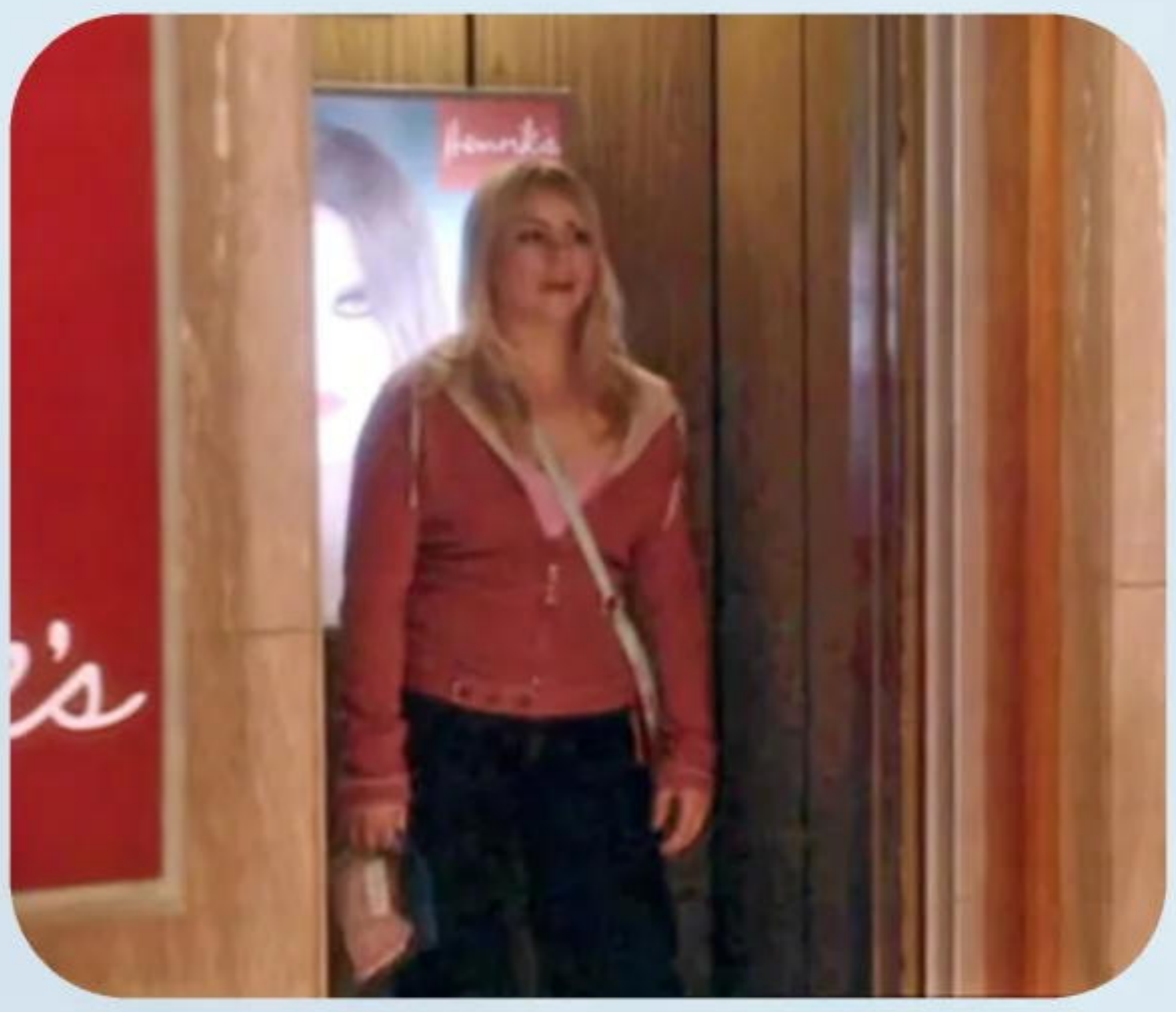
LETTER FROM THE SHOWRUNNER

On the eve of *Doctor Who*'s latest wonderful evolution hitting our sceens, Showrunner **Russell T Davies** is here to talk about change...

Come here.
Gather round.
All of us, c'mon.
Yes, you too.
Let's huddle. Yes, I know, this issue of **DWM** is designed to welcome in new viewers – good, good, pull up a chair, hello – but this time, more than ever, let us gather. The old guard. Whether you've been here since the Cave of Skulls, or Rose Tyler going down to the basement with the lottery money, or Peter Capaldi punching a diamond wall for all eternity... We've seen a lot. And now here it comes again, change.

Let's sit and consider, faithful viewers. I usually write these letters at home, but today, I'm in my office at Bad Wolf. On my desk, a script for 2025 containing the words 'radiation,' 'moth' and 'skiffle.' Down the corridor, rehearsals with Ncuti and Special Guest Star for our 13th episode. Below me, the six studios hum. We're building a Hotel. And a Chamber. And a Hospital. But up here... I'll close the door, and let us pause.

Look at *Doctor Who*. This show is nuts! It goes through the most seismic tectonic-plate-shifting changes while we cling on for dear life (when I lived in Los Angeles, we'd be told to keep a wheelie bin stacked full of tinned food, in case of earthquakes. Now, dear reader, might be the time to buy pilchards and beans). But this year could be different. Because it has an added component. More than ever before, now we have the raging voices of online. We have culture wars! I wonder what that would have been like in times gone past..?



The First Great Seismic Shift in *Doctor Who* was 1966, when the lead character slumped to the floor and... what? He did *what?!* He changed into a different actor? For *good?!* Can you imagine that happening unannounced now? In 1966, there seems to be comparatively little record of the reaction. Did we question less, then? Did we just... watch?

I've got clearer memories of Seismic Shift 2, 1970, the move into colour. Though that didn't mean much; we didn't buy colour TVs overnight, I was still watching in black and white until, ooh, *Planet of the Daleks*...? But crucially, 1970 halved the number of episodes. Axed! Brutal! But again, we didn't really have the terminology for TV processes – I didn't use words like 'seasons', back then, I just said 'It's on less than it used to be.' And again, we just accepted changes with a shrug. Things happened, and we simply kept on watching. We might complain about today's online world, but aren't we wiser now? Less passive, more engaged?

The biggest change in Shift 2 was the fact that the Doctor was trapped on Earth. And in some episodes, our hero drove through London in a silver hovercraft! Which could fly! My God, this programme can change. But in those cheesecloth, flared, deely-bopping 1970s, we didn't need the internet to seethe and grumble, I had my neighbour, Ceri. (Still friends now!) 'It's not as good as it used to be,' he would mutter. 'In the old days, the Doctor could travel in space and time!' And bear in mind, we had no archives, no books, no History of *Doctor Who* – absolutely none whatsoever, seriously, imagine it, no references other than memory – so Ceri would tell tales of the faraway Zarbi as if they were ancient myths. And his opinion became the received wisdom of our Swansea street. Though secretly, I rebelled, loving every single second of Jo and the Brigadier and monsters in nuclear power stations.

Seismic Shift 3 was more of a shift in my own life, moving to comprehensive school just as Jon Pertwee became Tom Baker. Those events feel profoundly entwined. And that, I think, is when I became a fan. At 11 years old, I made the decision to keep watching, while other boys turned to girls and football and cider. I spent the next 10 years thinking those boys had more fun than me, until realising that the fun I was having was mine, and different, and wonderful. And then –

No, no, don't eat the pilchards now. Stop it. Sigh. Where was I?

The Seismic Shifts lurched onwards! Peter Davison's episodes moved to weeknights (this was nothing to those of us watching on BBC Wales, who'd often had episodes shifted to Sundays and Mondays so that Welsh language programmes could have the Saturday night slot). Colin Baker's episodes became 45 minutes long (a fine innovation) and then we had a hiatus – and fans were waking up then! Mobilising! Campaigns, protests, a charity single. Yes, I said charity single, except sales were so poor, not a penny went to charity, bless them. But the shifts went on! Including the biggest shift of all, cancellation, in 1989.

And then. Stand by. Seismic Shift Extraordinaire. *Doctor Who* returned in 1996 as a movie set in America, and

we discover that the Doctor's mother is human! He's only half-Gallifreyan! Gosh!

I think about that a lot. We absorb shocks, as fans, we cope, we strategise, we satirise, we write our own personal canon. And some things exist in a perpetual state of mystery. 1963, the Doctor has a granddaughter called Susan? Okay. 1983, the Fifth Doctor meets Susan and says hello and... doesn't even hug her, or say how are you? Why?! And then in 1996, the Master is amazed to discover that the Doctor's mother is human – what, the Master, his old friend, his Academy pal, didn't know? And what do the viewers do? We go on. We simply go on. We absorb, or ignore, or laugh, or adore, and most of all, we look forward to the next episode.

You probably know the later Seismic Shifts. The return, in 2005. Steven Moffat's astonishing, brilliant, glittering Doctors from 2010 onwards, with the Master becoming Missy. And with a slinky Seismic Shuffle, the Eighth Doctor, who'd disappeared off screen in 1996, finally got to regenerate in 2013 but only on the BBC Red Button! And then Jodie Whitaker fell through the roof of a Sheffield-bound train with an impact so great, it bumped the entire show on to Sunday night, and then she stood up in the wreckage and smiled a smile so bright, it changed the Time Lord and television drama and the whole bloody culture for good and for better.

It really is the most fascinating show because it changes, changes, changes... and yet, it stays the same. '*Doctor Who* is all about change!' say the fans, but I sit here planning the next story in which a police box lands and the Doctor steps out and foils an invasion of Earth thinking to myself, well, is it?! But I know what you mean. The feel of the show changes, the essence. Jo and the Doctor and that silver car are a different world, a different style, almost a different genre to Clara facing a Raven on Trap Street.

> "It really is the most fascinating show because it changes, changes, changes... and yet, it stays the same."

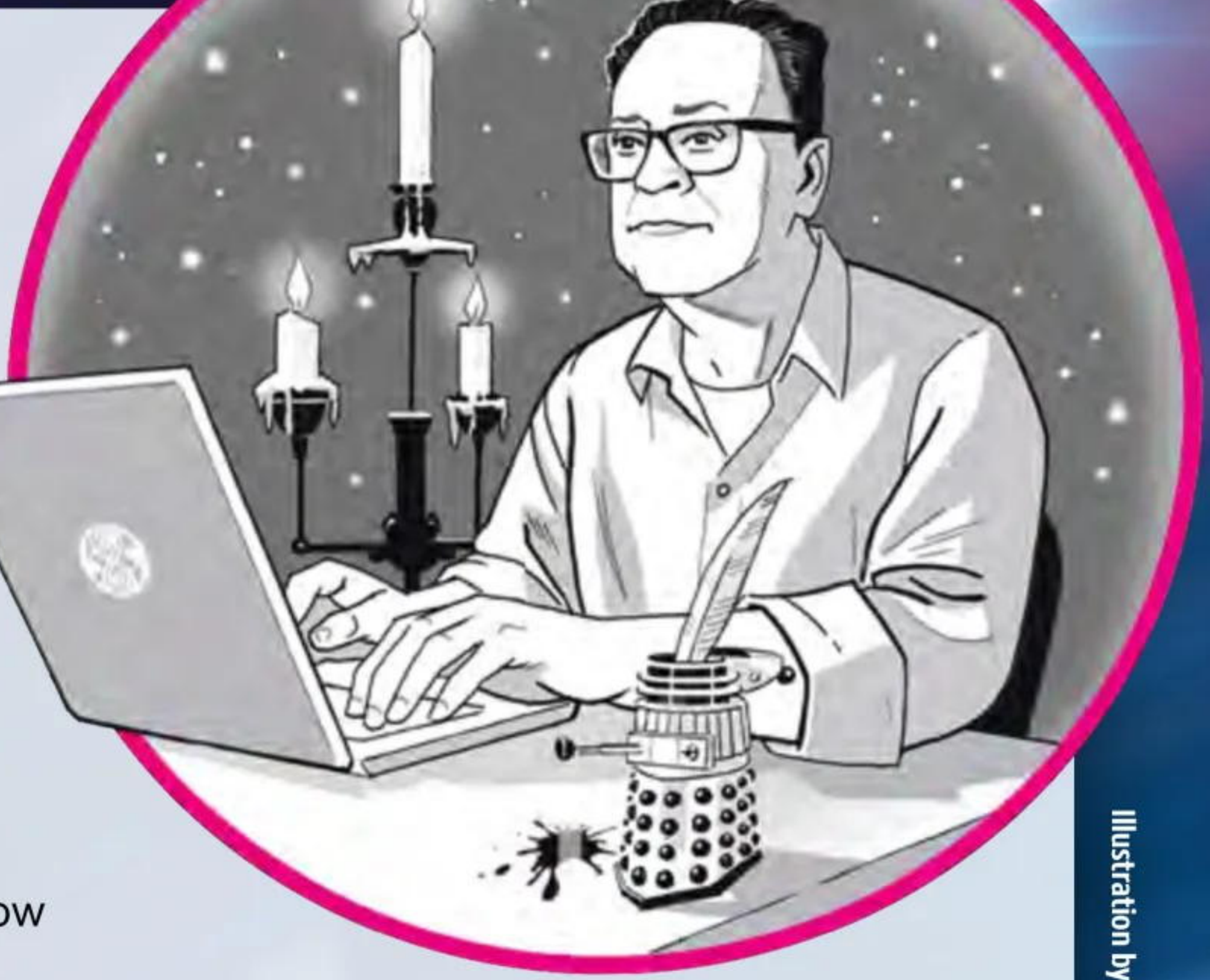


Illustration by Martin Geraghty

And now, in 2023, that high-wire-tension of approaching change is in the air. The Doctor mysteriously has a face he's had before. And by the time December rolls around, he'll have yet another new face, in a show that now drops worldwide on a vast streaming platform – new and old at the same time, as it still stays cradled in its Saturday night home of the good old BBC.

But as I said. Voices are louder this year. Shouting and rage and horror sometimes circle around *Doctor Who*. And often, that's not about *Doctor Who* itself, it's expressing anger and fear about life, about love, about self. And I get that! These discussions are us, growing up. In the old days, we'd sit in our bedroom and work out the world all on our own. We could only sing along to pop songs to express our lovely, lonely hearts. Now, we type it out, and that's always going to be clumsy. Because expressing yourself isn't easy. Even birthday cards are hard work! So trying to say what you think about life and love and sex and telly in the form of words typed on a page and read by strangers, oh, nightmare! No wonder it goes wrong. But now...

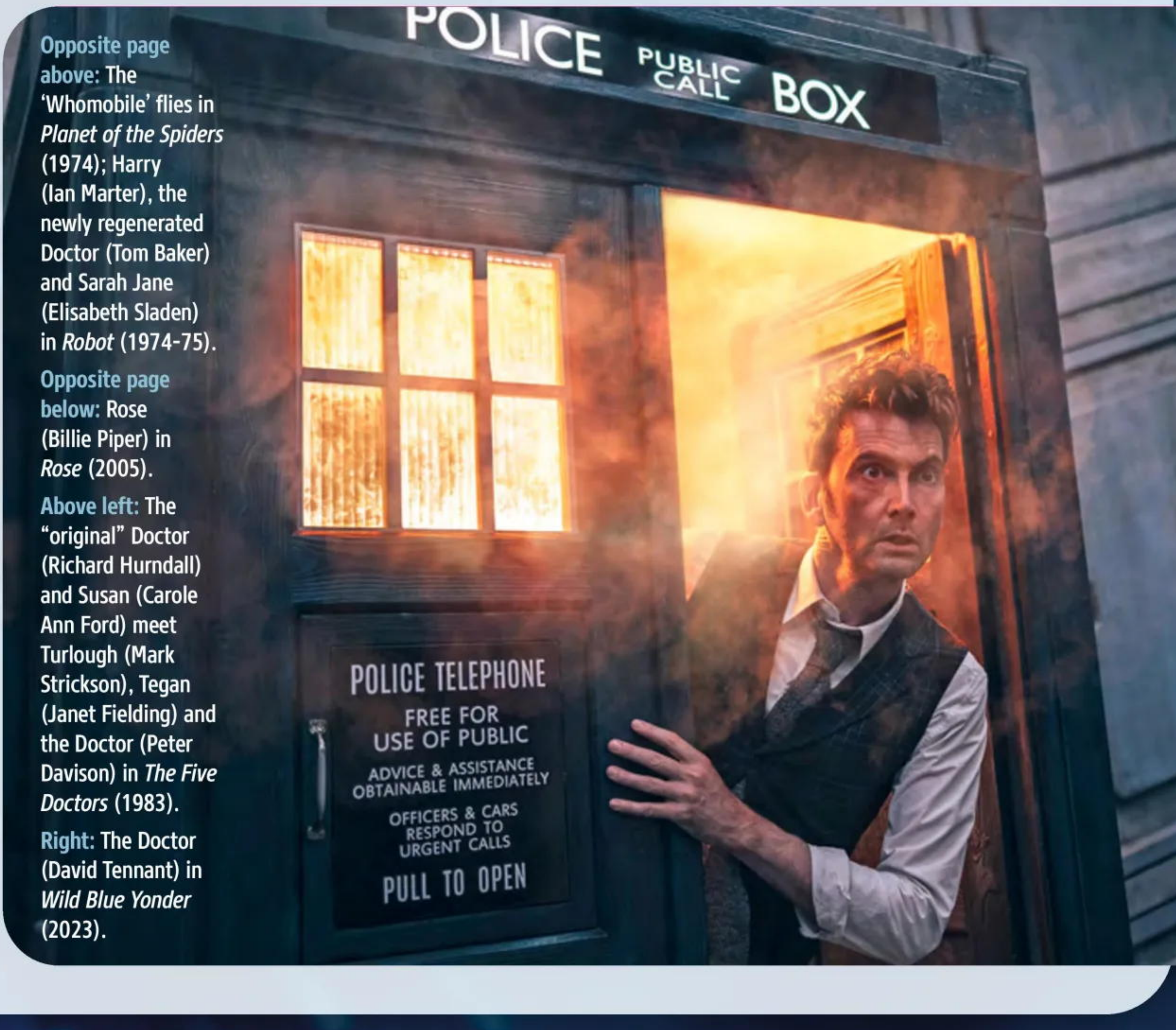
I think there is only one way to meet the changes to come.

With joy.

I'm not asking for good reviews (I've got myself for that, I think these episodes are FABULOUS!) But if you don't like something, don't exhaust yourself. Just smile and be glad that some people are happy and wait for the next Seismic Shift to come.

Because this programme has trained us well! We have embraced flying cars and the Red Button and the Watcher and the Garm and hey, maybe 'granddaughter' is Gallifreyan for 'friend' (though I don't think so) which means we can delight in anything. And right now, the TARDIS is heading for Skaro, and a wounded spaceship is heading for London, and Shaun is taking an extra shift in his taxi cos he's short of money, and Sylvia is delivering a curry and Donna Noble's daughter needs to go shopping for eyes – for eyes?! – and as all these things converge, hold on tight, clutch those tins of beans, cos the next earthquake is rumbling away on the horizon.

Here we go again! **DWM**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Opposite page above: The 'Whomobile' flies in *Planet of the Spiders* (1974); Harry (Ian Marter), the newly regenerated Doctor (Tom Baker) and Sarah Jane (Elisabeth Sladen) in *Robot* (1974-75).

Opposite page below: Rose (Billie Piper) in *Rose* (2005).

Above left: The "original" Doctor (Richard Hurndall) and Susan (Carole Ann Ford) meet Turlough (Mark Strickson), Tegan (Janet Fielding) and the Doctor (Peter Davison) in *The Five Doctors* (1983).

Right: The Doctor (David Tennant) in *Wild Blue Yonder* (2023).

Production Diary

Doctor Who Script editor **Scott Handcock** reveals how as the 60th anniversary approaches the production team are getting busier and busier.

Monday 16 September

Production continues on the main series as Millie Gibson returns for a night shoot. Meanwhile, *Tales of the TARDIS* (*TOTT*) starts a week of pre-production.

Tuesday 17 September

The week's first tone meeting gathers the Block Two team together to discuss their second episode.

Wednesday 18 September

Second tone meeting of the week as the team gather to discuss all six episodes of *Tales of the TARDIS*, covering everything from costume, props, lighting and reintroducing twelve leads to the Whoniverse.

Friday 22 September

Ahead of next week's shoot, *TOTT* heads of department gather for a final set recce and production meeting, and Colin Baker arrives at Wolf Studios after dark for a costume fitting (before continuing on to Swansea for a *Doctor Who* convention).

Saturday 23 September

Just before *Strictly Come Dancing*, BBC One debuts a new two-minute trailer for the Fourteenth Doctor Specials.

Monday 25 September

The Block One team recce a special studio space; director interviews begin for Block Three; and on Stage One, the first day of *TOTT* welcomes Frazer Hines and Wendy Padbury back to *Doctor Who* – on screen together for the first time in 40 years.

Tuesday 26 September

With the first day of filming just under a month away, Block One enjoys its second tone meeting and post-production meet with the assistant editors to discuss the upcoming season. Meanwhile, Day two of *TOTT* sees the return of Peter Davison and Janet Fielding.

Wednesday 27 September

Following yesterday's Tone Meeting, the Block One team reconvene to discuss costume, casting, recces and view a props show & tell (where decisions are made on exactly which props will feature in the finished episode).

Executive producers and key heads of department meet for their first Block Three methodology meeting, digging deep to break down how best to realise a script unlike any other...

And for the first time since 1986, Colin Baker and Nicola Bryant reunite on screen for the third day of *TOTT*.

Thursday 28 September

A day for Block Two prosthetics today as creature auditions are held in the morning, followed by a creature show & tell later in the mean. Elsewhere, *TOTT* continues apace with the return of Sylvester McCoy and Sophie Aldred... who then attend *Doctor Who @60: A Musical Celebration* at Hoddinott Hall (the perfect cover story!)

Friday 29 September

Our penultimate day of *Tales of the TARDIS* brings Maureen O'Brien and Peter Purves back together on screen for the first time since November 1965.

Saturday 30 September

After a week of filming, *Tales of the TARDIS* wraps with Katy Manning and Daniel Anthony.

DATE 30TH SEPT '23
ROLL A#19
SCENE 6/3PT
SLATE 131
TAKE 3
BBC DOCTOR WHO
TALES OF THE TARDIS
DIR: JOSHUA M. G. THOMAS
DOP: RYAN EDDLESTON
PRODUCER: SCOTT HANDCOCK

Monday 2 October

As edits begin on *TOTT* and the first episode is locked for the picture grade, the Block One and Two directors conduct some informal location recces.

Tuesday 3 October

Ncuti Gatwa returns to the streets of Cardiff for a shoot with a snowman.

Thursday 5 October

Ncuti meets with the costume and hair and make-up departments to work through his looks for his second season, and *Doctor Who Unleashed* meet with the production team to discuss content.

Monday 9 and Tuesday 10 October

Two weeks before filming commences on the second season, the crew embark on two days of technical recces in and around Cardiff.

Friday 13 October

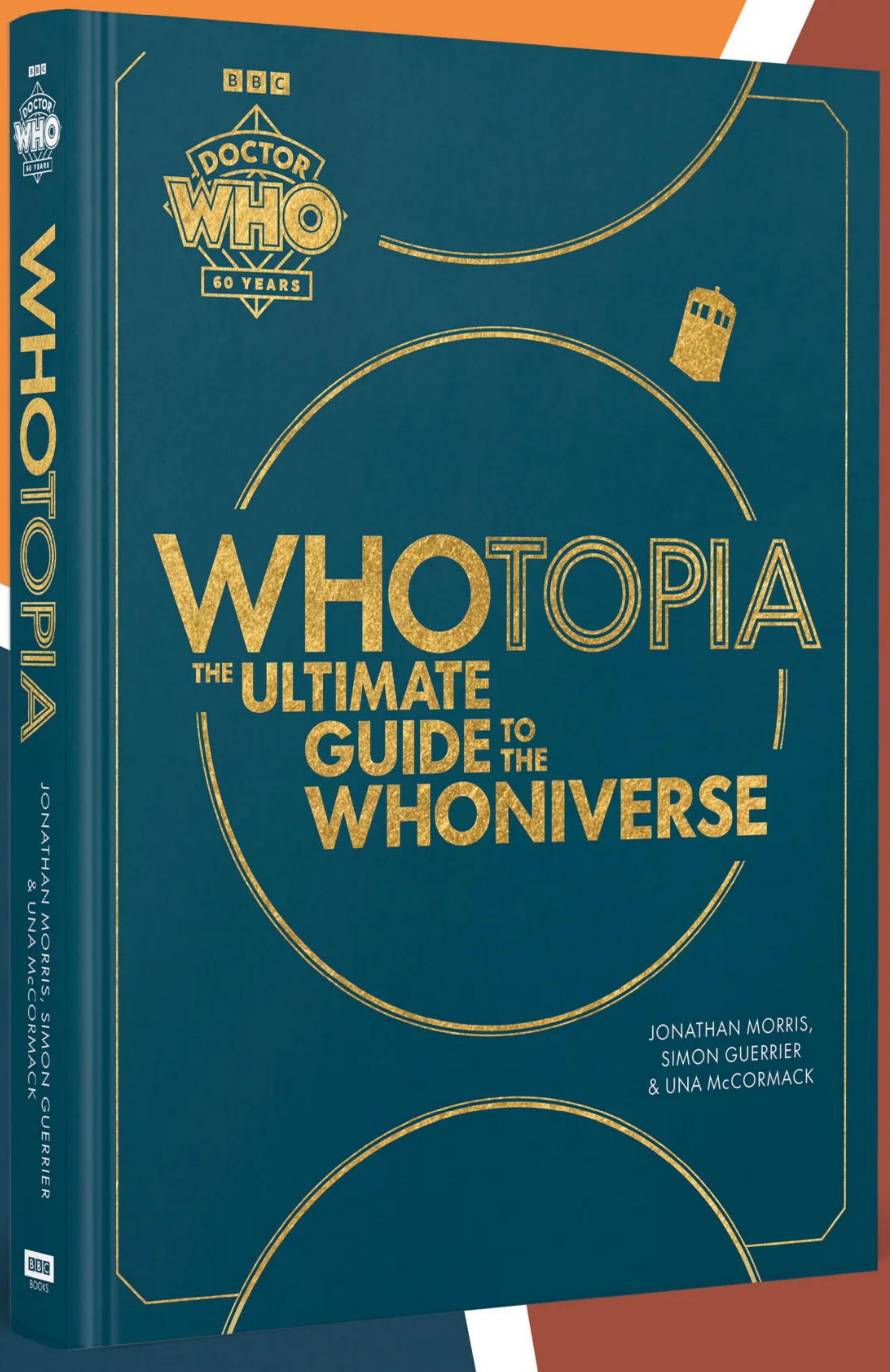
And following this week's recces, the Block One crew convene for their final production meeting – running through the schedule to confirm the shoot plan, day by day. Ten days to go... **DWM**

Above: Russell T Davies with Wendy Padbury and Frazer Hines.

Right: Scott Handcock, Colin Baker, Joshua Thomas and Lauren Pate.

WELCOME TO THE WHONIVERSE.

FIRST STOP: EVERYWHERE.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TIME AND SPACE VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present…

Awards

Mark Gatiss received the award for Outstanding Contribution to British Theatre, in recognition of his regional theatre work at the *UK Theatre Awards* on 8 October, at the Guildhall in London.

Russell T Davies won the writer's award for *Nolly* at the *BAFTA Cymru Awards* on 15 October. *Y Sŵn*, directed by **Lee Haven Jones** won the award for Feature/ Television Film, whilst **Rakie Ayloa** received the Sian Philips Award and best actress for her role in *The Pact*. **Jonathan Pryce, Alexandria Riley, Annabel Scholey, Mark Lewis Jones** and **Sian Phillips** were amongst those at the ceremony.

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Theatre

Peter Purves plays Charles Dickens, opposite **Colin Baker**'s Ebenezer Scrooge in *A Christmas Carol*. This radio play, live on stage tours from 8 to 12 December. Details of the tour and tickets are available from the Crime and Comedy Theatre Company's website.

Television

Russell T Davies looks back on his 2016 adaptation of A *Midsummer Night Dream* in *Russell T Davies Remembers … A Midsummer Night's Dream* on BBC iPlayer. In the same series **David Tennant** remembers playing the title role in Hamlet, in *David Tennant Remembers … Hamlet*. **Russell** was also one of the experts on BBC One's *Michael McIntyre's The Wheel*.

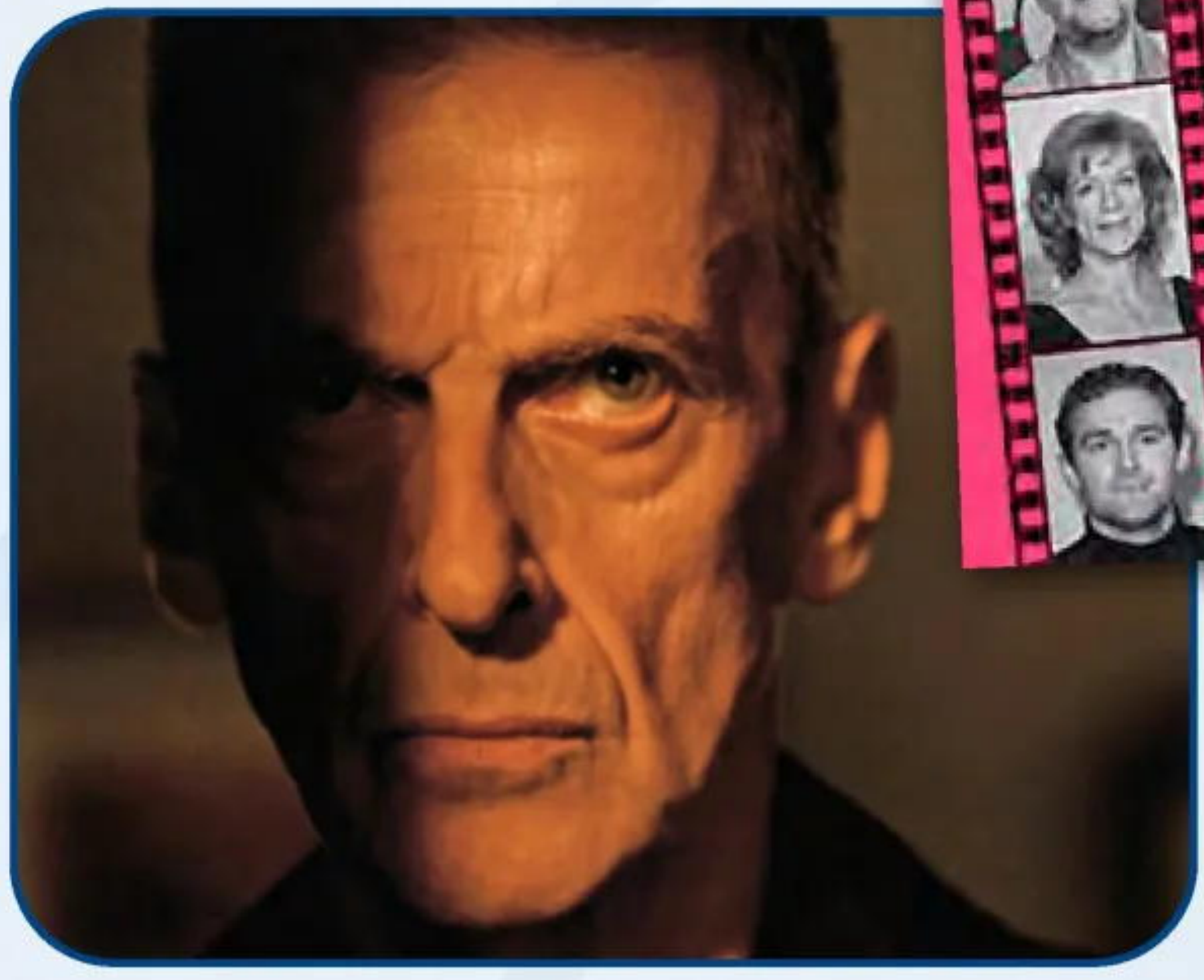
Russel T Davies Remembers … *A Midsummer Night's Dream* on BBC iPlayer.

Jenna Coleman is to lead the cast of the BBC's four-part thriller *The Jetty*. This detective thriller will follow Detective Ember Manning as she investigates a fire, which tore through a holiday home in a Lancashire town.

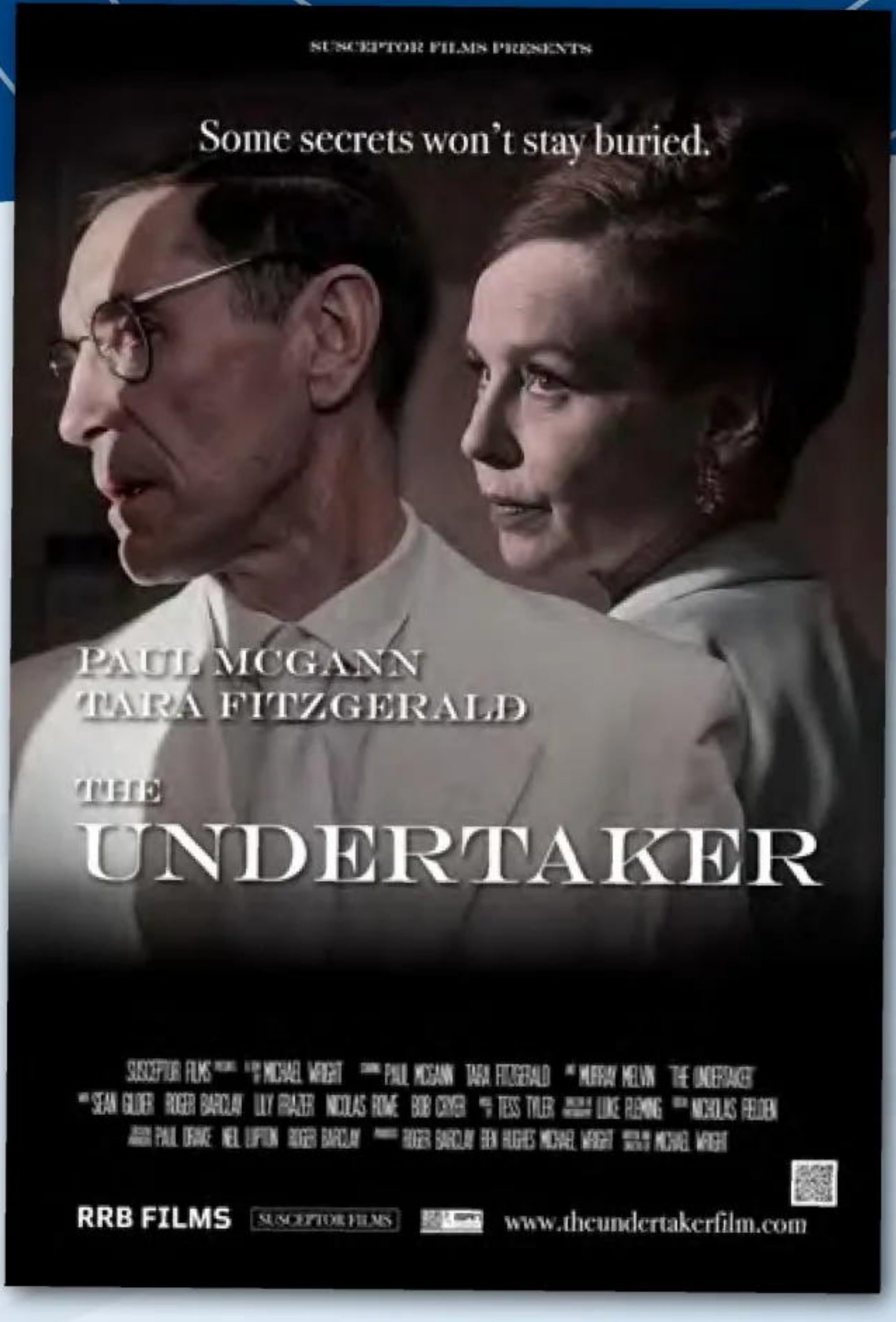
Arthur Darvill, **Juliet Stevenson** and **Toby Jones** are amongst the cast of ITV drama *Ruth* (right). Directed by **Lee Haven Jones**, the series tells the true story of Ruth Ellis, a nightclub hostess who was hanged at the age of 28 after fatally shooting her abusive lover.

CAST ANNOUNCEMENT!
RUTH
LUCY BOYNTON
itv STUDIOS

Filming has wrapped on *Criminal Record* for Apple TV+ in which **Peter Capaldi** plays Detective Chief Inspector Daniel Hegarty. The eight-part series promises to touch upon issues of race, institutional failure, and the quest to find common ground in a polarised Britain, in the heart of contemporary London. **Cush Jumbo** and **Shaun Dooley** are almost in the cast.



Peter Capaldi in *Criminal Record* for Apple TV+.



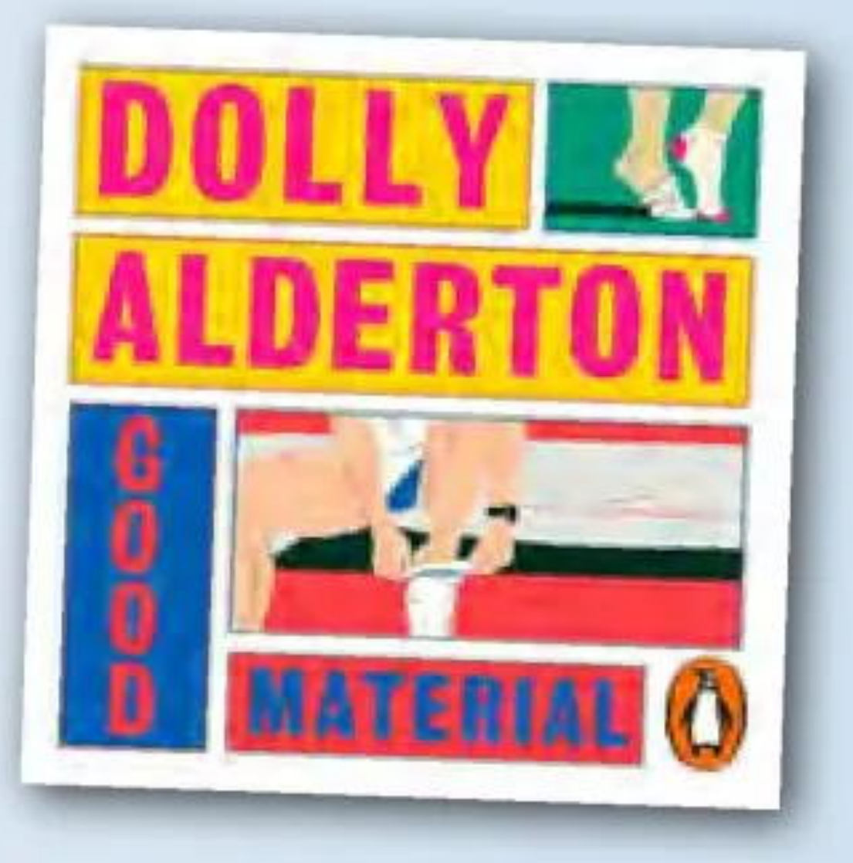
Film

Released in cinemas 3 November, **Paul McGann** leads the cast of *The Undertaker*. Also in this Gothic, crime thriller are **Marc Danbury, Ray Emmet Brown, Sean Gilder, Murray Melvin, Nicholas Rowe** and **Robert Whitelock.**

Napoleon is released 23 November. Amongst the cast are **Mark Boonar** and **Ian McNeice**.

Miscellaneous

Arthur Darvill co-narrates the audiobook of *Good Material*. This tale of heartbreak is the second novel from Dolly Alderton.



Alex Moore

OBITUARIES

Michael Gambon

Actor **Michael Gambon** who played Kazran, and his father Elliot Sardick, in *A Christmas Carol*, died aged 82 on 28 September.

Stuart Walker who designed *The Savages*, died 13 September, aged 91.

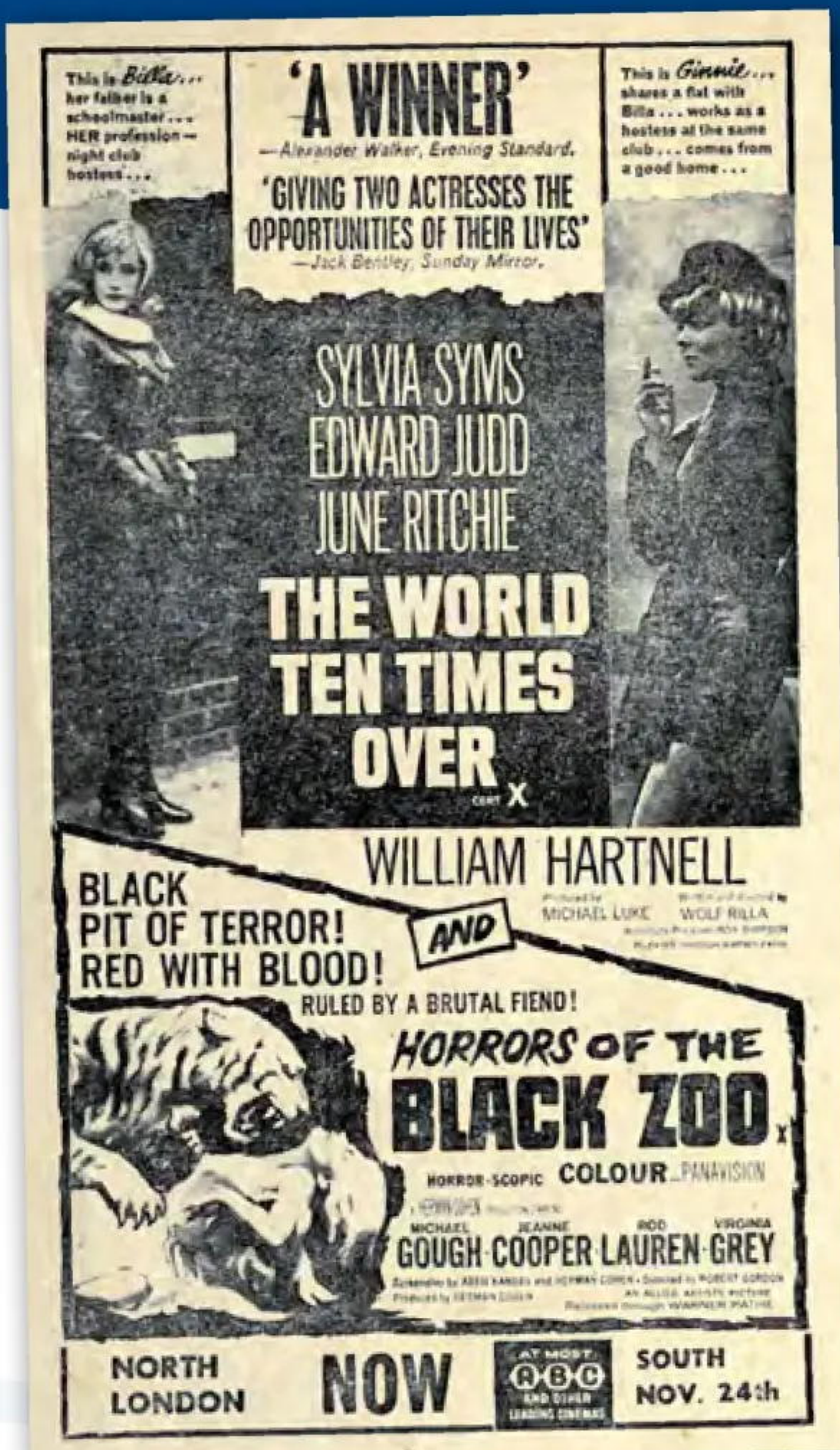
Michael Langley-Evans died 4 August, age unknown. He was the technical coordinator on *The Greatest Show in the Galaxy*.

News has recently reached **DWM** that **Dinah Walker** died aged 74 in June. She was the design assistant on *Planet of Fire* and went on to design *The Trial of a Time Lord* Parts Nine to Twelve.

Stuart Walker

Sound supervisor **Tony Milton**, who worked on The *Keys of Marinus* died in June, age unknown.

THIS MONTH IN... 1963
SATURDAY 23 NOVEMBER


This is *Billa*... her father is a schoolmaster... HER profession—night club hostess...

'A WINNER'
—Alexander Walker, Evening Standard.

'GIVING TWO ACTRESSES THE OPPORTUNITIES OF THEIR LIVES'
—Jack Bentley, Sunday Mirror.

This is *Ginnie*... shares a flat with Billa... works as a hostess at the same club... comes from a good home...

SYLVIA SYMS
EDWARD JUDD
JUNE RITCHIE

THE WORLD TEN TIMES OVER
CERT X

WILLIAM HARTNELL

MICHAEL LUKE
WOLF RILLA

BLACK
PIT OF TERROR!
RED WITH BLOOD!
RULED BY A BRUTAL FIEND!

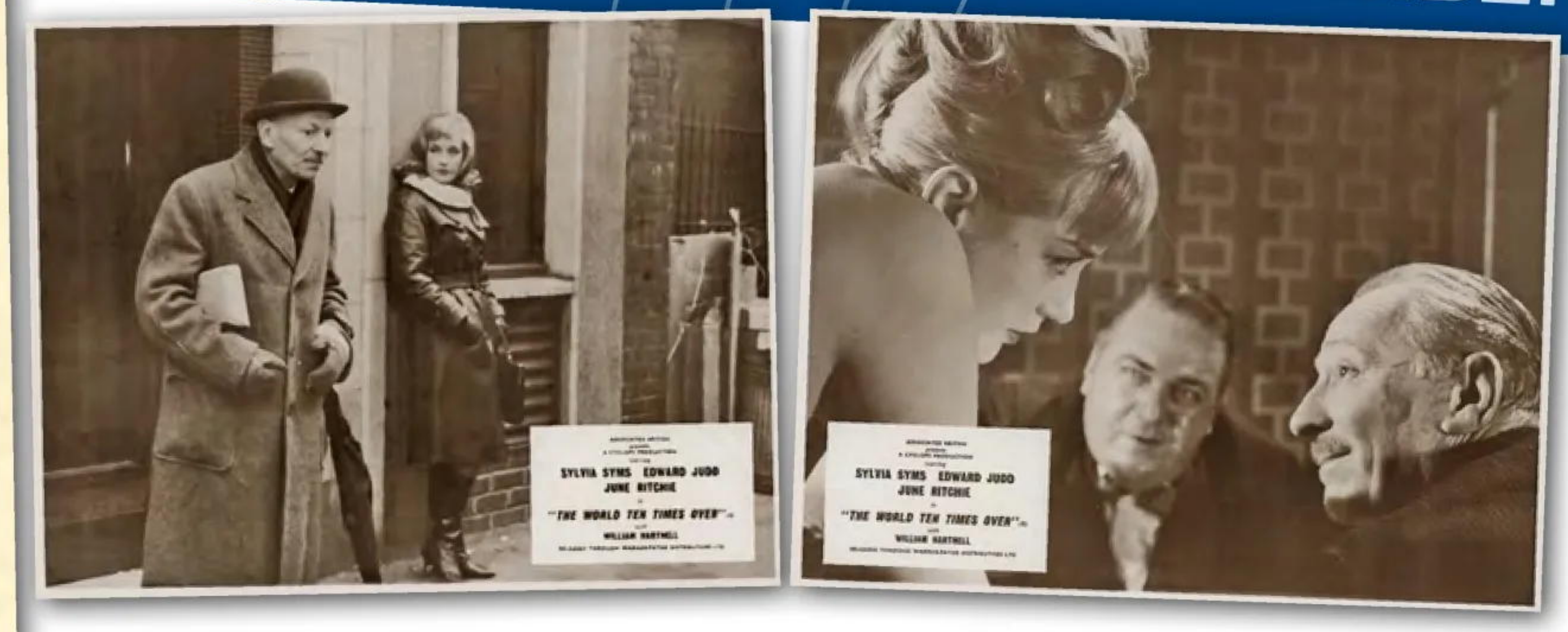
AND

HORRORS OF THE BLACK ZOO X

HORROR-SCOPIC COLOUR PANAVISION

MICHAEL GOUGH · JEANNE COOPER · ROD LAUREN · VIRGINIA GREY

NORTH LONDON NOW
AT MOST ABC AND OTHER LEADING CINEMAS
SOUTH NOV. 24th



Most parts of the country woke up to cloudy skies, with occasional rain and drizzle expected. Nonetheless, it was mild for the time of year, with a maximum of 12°C (54°F). The news, of course, was dominated by the assassination of the American president in Dallas, Texas. But life went on in damp and overcast Britain. West Bromwich's busmen were out on strike for the second Saturday in succession. The first annual conference of the British Unidentified Flying Objects Association opened in Birmingham. The Queen and the Duke of Edinburgh attended a pheasant shoot at Luton Hoo. And William Hartnell's name was visible up and down the land, along the bottom of the poster for an X-rated kitchen-sink drama.

In *The World Ten Times Over*, the former *Army Game* sergeant played a schoolmaster aghast to learn that his daughter, played by Sylvia Syms, had become a euphemistically titled 'hostess' in a Soho nightclub. On general release, it was supported by the US-made Herman Cohen horror thriller *Black Zoo*, in which Michael Gough played a zookeeper and big cat cultist who teaches his animals to murder. One day, Hartnell and Gough would share a screen together. But not yet.

The double-bill was still showing that Saturday throughout north London, and elsewhere – at the ABC Bayswater, the Regal Hammersmith and the Palace Kensal Rise, among others. If it wasn't to your taste, or you didn't pass for 16, there were plenty of other possibilities. *West Side Story* (A certificate) at the Odeon Hammersmith. *Dr. No* (A) at the Essoldo Shepherd's Bush. *Carry On Cabby* (U) at ABCs all over. And there was always the telly – that is, if you weren't one of the six million people who still didn't have a TV set, as estimated in a Television Audience Management survey that autumn. It so happened that something new was starting on BBC Television on that drizzly day in November...

Two days earlier, *Liverpool Daily Post* correspondent John Chelsfield had spoken to BBC Head of Serials Donald Wilson at the Corporation's Portland Place HQ, where Wilson was hosting a press conference intended to preview forthcoming productions from his department, hitherto responsible for everything from Charles Dickens adaptations to "Quatermass-type hair-stiffeners". As described by Chelsfield in a piece published on the Saturday, Wilson "made it clear... that the corporation intend to hang on to their lead in this kind of entertainment. He has some interesting plans. He works to a fairly simple formula. The function of the drama, as he puts it, is to tell a story. And the serial provides one of the most agreeable and compulsive ways of telling a good story. 'After all,' says Wilon [sic], 'what were the Odyssey or the Iliad but good serials. And much of the best nineteenth century reading was in serial form.'"

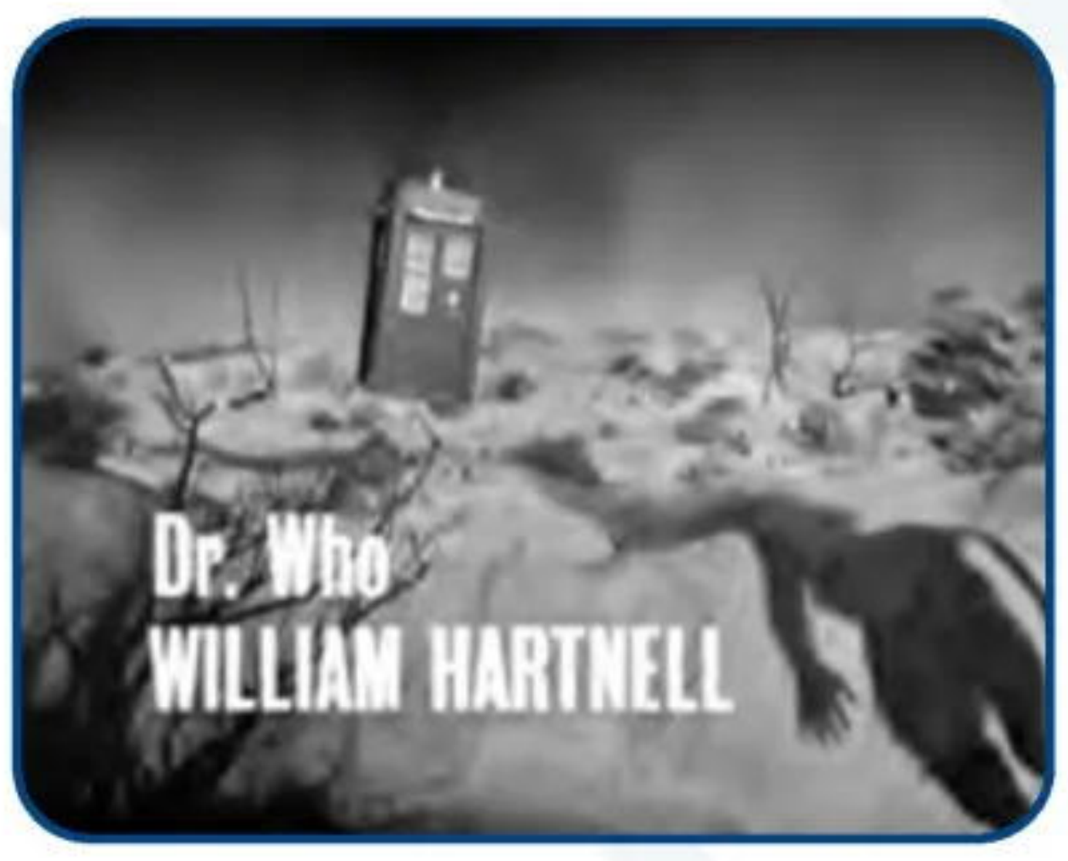
Doubtless the cliffhanger endings to every episode of the serial scheduled to start at 5.15 that afternoon exemplified this philosophy. The series, wrote Chelsfield, was *Doctor Who* – "which could, on its accepted formula, run indefinitely. For it is the story of a machine called Tardis (time and relative dimension in space). It can transport the four main characters of the story through time, space and dimensions. And this would seem to give the scriptwriters the widest choice of stories ever enjoyed by anybody."

Above left: An ad block from the *Sunday Mirror* on 17 November 1963, promoting the double-bill of *The World Ten Times Over* and *Black Zoo*.

Above centre and right: Front-of-house stills for *The World Ten Times Over* showed William Hartnell as 'Dad', Sylvia Syms as Billa and Francis de Wolff as Shelbourne. De Wolff would feature with Hartnell in *The Myth Makers* (1965), and Syms would guest-star in *Ghost Light* (1989).

Below: Hartnell's credit on the first-ever episode of *Doctor Who*.

Bottom: The *Harrow Observer* previews and reviews Carole Ann Ford's personal appearance, on Thursday 14 and 21 November.



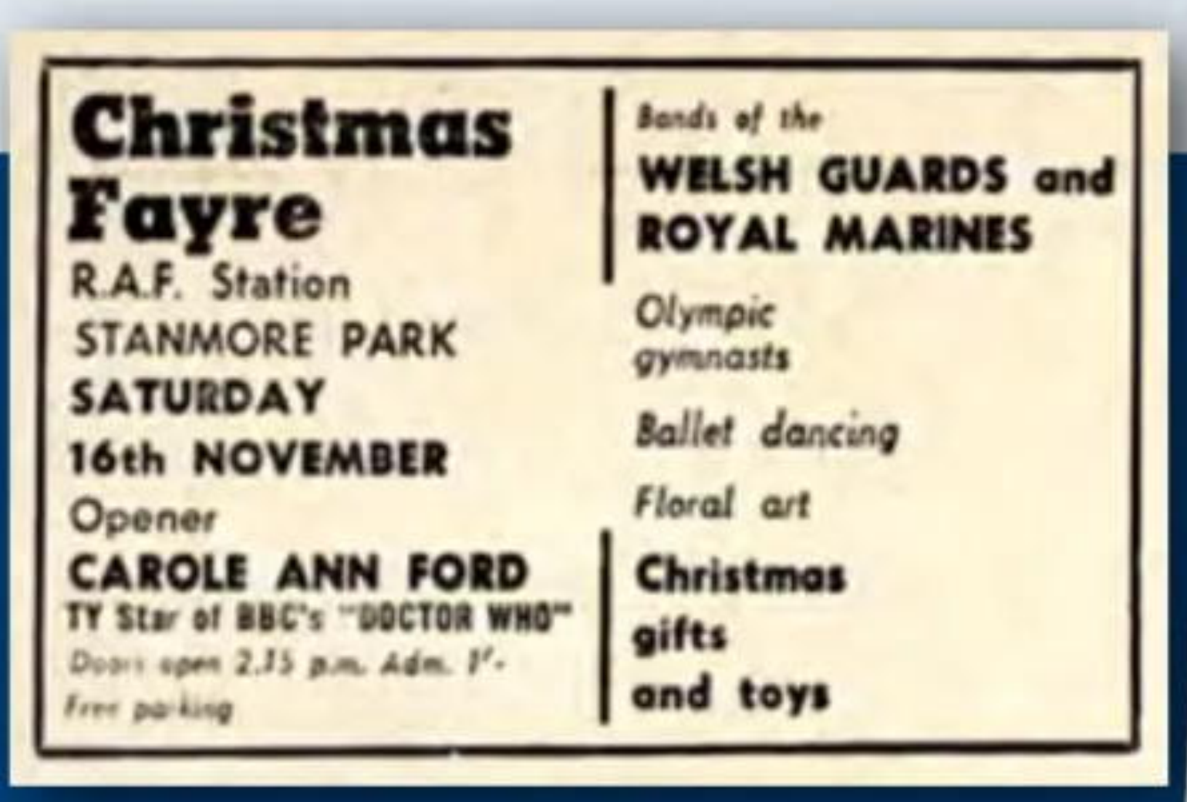
The same day, the *Liverpool Echo*'s Bill Amos described how two teachers would run into the eponymous Doctor when they attempted to solve the mystery of their pupil, Susan: "Frail, bewildered and eccentric, he shows flashes of great intelligence combined with vindictiveness. Gradually, the two teachers realise he is a fugitive from another century, civilisation and planet. With the aid of his time machine, they are transported back to the Stone Age, in the first story, 'Dr. Who and the Tribe of Gum.' Subsequently, when they set out to return to the twentieth century they over-shoot – forward in time to a galaxy petrified by a neutron bomb. William Hartnell stars in the title role as Dr. Who."

William Hartnell. Him again!

It was getting dark by 4.20pm. Slightly delayed by a news-related announcement, *Doctor Who* began at 5.16 and 20 seconds. Not everyone stayed in, though. Some went to the pub. Some went to the cinema. And some went to the greyhound track. Heavenly Trip won the 7.30 at White City. Joyful Susan won the 8.35 at Catford. And 9-4 favourite Doctor's Dilemma won the 9.34 at Slough. **Alan Barnes**

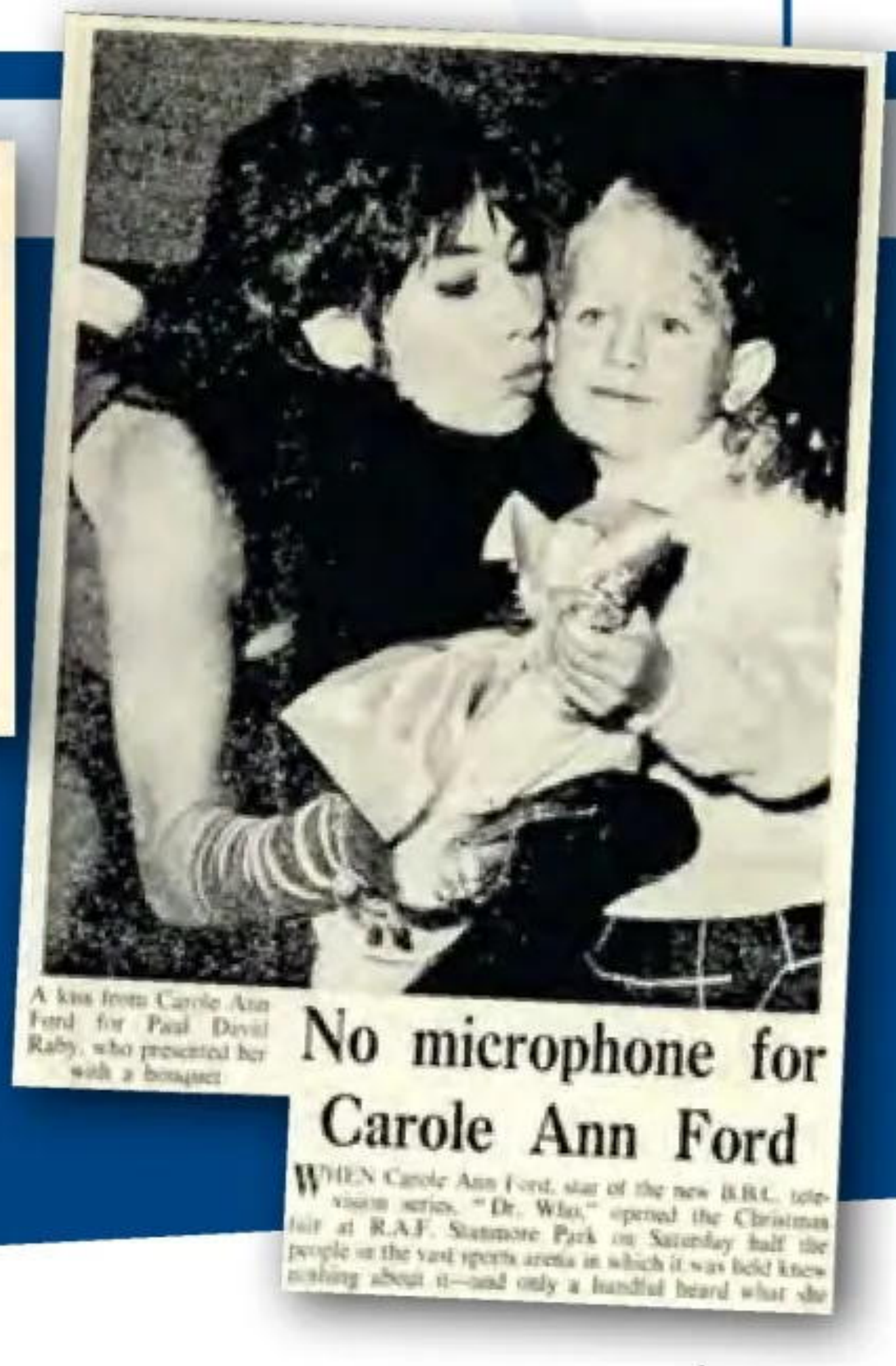
ALSO THIS MONTH

Saturday the 16th


Christmas Fayre
R.A.F. Station
STANMORE PARK
SATURDAY
16th NOVEMBER
Opener
CAROLE ANN FORD
TV Star of BBC's "DOCTOR WHO"
Doors open 2.15 p.m. Adm. 1/-
Free parking

Bands of the
WELSH GUARDS and
ROYAL MARINES
Olympic gymnasts
Ballet dancing
Floral art
Christmas gifts and toys

Carole Ann Ford, promoted as a star of the BBC's *Doctor Who* a week before its premiere, opened the RAF Stanmore Christmas Fayre. But, according to the following Thursday's *Harrow Observer*, she struggled to be heard without a microphone. Later, she was joined by Terence Edmond, aka PC Sweet from *Z Cars* – and while meeting the public, she was "loyally attended" by her official bodyguard, a private from the Welsh Guards.


A kiss from Carole Ann Ford for Paul David Raby, who presented her with a bouquet

No microphone for Carole Ann Ford

WHEN Carole Ann Ford, star of the new B.B.C. television series, "Dr. Who," opened the Christmas fair at R.A.F. Stanmore Park on Saturday half the people in the vast sports arena in which it was held knew nothing about it—and only a handful heard what she

THE STAR BEAST

PREVIEW BY
BENJAMIN COOK

So this is it. It's been two years and two months since the shock announcement that Russell T Davies, the man who revived *Doctor Who* in 2005 after its 15-year hiatus and helped the show soar to incredible new heights, will be returning to the top job for the 60th Anniversary and series (check it: plural!) beyond. Now, it's time to find out what the future looks like. "I'm just dying for people to see it," says Russell, of this dramatic new dawn for *Doctor Who*. "It's like, *come on, this wait is interminable*."

He's not wrong. It's been 13 months since Jodie Whittaker's Thirteenth Doctor erupted in golden starlight and regenerated into David Tennant's Fourteenth Doctor. Even longer – 18 months – since the RTD2 era, as you've definitely been calling it, started filming in Cardiff, and Bristol, and Camden. And much, *much* longer – almost 60 years to the day – since a London schoolgirl made her way home through the dense, white fog that had settled on Totter's Lane...

But the wait *is* over. The next, exciting chapter in *Doctor Who*'s history kicks off with three hour-long 60th Anniversary Specials, airing on consecutive Saturdays from 25 November (*Doctor Who*'s back on Saturday nights for its big six-oh! SCREAM!). Written by Russell, they reunite the Doctor with his 2008 bestie, Donna Noble, played by the always-phenomenal Catherine Tate.

"New *Doctor Who*! Oh, I'm excited," whoops Russell, like he's forgotten that he's the one making it. "Donna Noble! The Meep! The Toymaker from 1966! Oh, we're in deep. And with Ncuti [Gatwa, the Fifteenth Doctor] waiting in the wings. What a time to be alive." Or in Donna's case, alive, *until* she remembers the Doctor. Then: not so alive. (Following 2008's *Journey's End*, Donna's memories are a ticking time bomb.) "If destiny exists," says the Doctor, "then it is heading for Donna Noble."

How has Russell found writing the Doctor and Donna, 15 years on? "It was joyous," he says. "I know instinctively what they'll do, what they'll say. I also knew that I might never write for them both again, so I wanted to push them. They'll break your heart."

ESSENTIAL INFO

Broadcast: Saturday 25 November (on BBC One in the UK and Ireland; on Disney+ in the rest of the world)

Starring: David Tennant, Catherine Tate, Yasmin Finney, Miriam Margolyes, Jacqueline King, Karl Collins, Ruth Madeley, Jamie Hayden, Dara Lall

Written by: Russell T Davies

Directed by: Rachel Talalay

IN A NUTSHELL...

A spaceship crashes in north London. Not that Donna Noble (Tate) noticed; she had other things on her mind. Besides, there's no such thing as aliens – right?! But then one turns up in her garden shed: the Meep (voiced by Margolyes). Another – the Doctor (Tennant) – barges into her kitchen. By the time a squadron of Wrarth Warriors shows up on her doorstep, the Noble family must face facts: Donna's past is catching up with her. And her mind is about to be blown...

QUOTE, UNQUOTE:

DOCTOR: I've got this friend called Donna Noble. And she was my best friend in the whole wide universe. I absolutely love her. Oh. Mmm. Do I say things like that now?

SHIRLEY: Sounds like a good thing to say.

DOCTOR: But Donna took the mind of a Time Lord into her head. I had to wipe her memory to save her life. If she ever remembers me, she will die. So what happens next?

ON TARGET:

Doctor Who: The Star Beast novelisation written by Gary Russell. eBook release: 30 November 2023. Paperback release: 11 January 2024 by BBC Books.

"COMING BACK TO IT, IT WAS AMAZING TO REALISE HOW MUCH THOSE MILLS AND WAGNER SCRIPTS HAVE INFORMED MY ENTIRE ATTITUDE TOWARDS *DOCTOR WHO*."

RUSSELL T DAVIES

When the full-length trailer for the Tennant/Tate trilogy dropped in September, fan consensus was that *Doctor Who* has never looked so good. The showrunner offers a word of caution: "I think in people's minds they're getting an Avengers movie," says Russell. "Everyone just... calm down." A pause. "It does look bloody spectacular, though!"

As well it might. For the RTD2 era, the BBC has joined forces with a production partner, Disney, "to transform *Doctor Who* into a global franchise" (© BBC Press Office), and it shows. The budget is bigger. The visuals a little slicker. The VFX more impressive than ever. But as a wily old Genie once said, "Like so many things, it is not what's on the outside but what's on the inside that counts" – so we're pleased to report that this is still the *Doctor Who* you know and love; the show that has twice as much heart as anything else on TV. The first of the Specials – it's called *The Star Beast* – plays with that idea, that outward appearances aren't everything.

Take the Doctor. He's wearing the face of an old favourite, but this is most definitely a new man. "What he is is 15 years older," says Russell, "and David brings that. That's written on David's face, and I mean that nicely. Genuinely, his eyes are older, his mind is a bit older. But there are moments..." Another pause, for spoilers. "He does say and do things he'd never have said and done before. Also, he's just changed from being a woman, in front of our eyes. As a Time Lord, he takes it in his stride – it's a lot more complicated in real life – but we have to look at that."

The Star Beast – and we're never going to shut up about this – is based on a 1980 **DWM** comic strip, written by Pat Mills and John Wagner and drawn by Dave Gibbons. Last issue's cover star, Beep of all the Meeps! – a *Doctor Who* take on a Disney-esque critter – makes the jump from the pages of 80s **DWM**, to take over TV.

"I was 16 when I first read the comic," says Russell. "Coming back to it, it was amazing to realise how much those Mills and Wagner scripts have informed my entire attitude towards *Doctor Who*. It was like finding the uber text. I genuinely went, 'Oh my God, I'm not just adapting *The Star Beast*; I've been adapting it since 2005!' It's how I think *Doctor Who* should be written. Every line is fighting to be heard, then fighting to be the best it can be, and fighting to land."

Russell's adaptation stays pretty faithful to the source material, while, as he puts it, "weaving that into the Nobles' story". Like the comic, *The Star Beast* on TV is about other-worldly beings crashing into the most domestic of settings, and about regular people stepping up and doing extraordinary things. People like Donna, the ordinary mum and self-confessed "dumbo" who misses everything, even a spaceship spiralling through the sky, but who's about to give destiny a kicking. And people like Donna's daughter, Rose (played by Yasmin Finney) – a teenager who's harbouring an alien fugitive in her shed. "The Meep is all alone," laments the extraterrestrial. "I know that feeling – sometimes I think I'm from a different planet," confides Rose. (And what more fitting way to mark the anniversary of *Doctor Who*'s very first episode than with the story of a schoolgirl who knows things that people aren't supposed to know, and a mysterious, marooned ship from beyond the stars, and its alien pilot who's scared and on the run. After all, that's how it all started.)

"But never forget," says Russell, "that one of the reasons I used *The Star Beast* in the first place is how *fun* it is – an enormously fun adventure. With an edge and a serious threat. But I do think these Specials are full of joy. Mills and Wagner, and Dave Gibbons, really invented that sense of fun, that wasn't quite in the TV show at the time. They made it very funny and very popular, and that's the plan with these new episodes. Whether these plans work or not..."

Well, the universe revels in unexpected twists. The skinny man who's never stopped running could be carrying the weight of the cosmos on his shoulders. A teenager who feels like she's from a different planet might influence the world in ways she'd never have thought possible. Even the sweet, cuddly Meep may actually find the inner strength and courage to stick up for itself, for once. Like the Genie said, it's what's on the inside that counts.

Which is what *Doctor Who* has always been about, really. From day one. From the opening moments of its very first episode, 60 years ago. As we drifted with the mist through the gates of a scrap merchant's yard and found, amid the broken-down objects and bric-a-brac, a battered blue police box. Humming with life. And bigger on the inside.

So much bigger than anyone could have imagined. **DWM**

WILD BLUE YONDER

PREVIEW BY
EMILY COOK

“This is the secret one,” says Russell T Davies. “We haven’t even announced [REDACTED].”

Sorry. Spoilers, etc. But sometimes it’s nice to be surprised. Only one major clip from this episode featured in the recent trailer. And in **DWM** 587, Russell expressed his dream that Special 2 would air with no previews.

“We know things leak ahead of time,” says Russell. “I wanted to take one of the Specials and say, ‘Let’s protect this one. Let’s try to reveal nothing about it, **Doctor Who Magazine** readers, *nothing*. Now here you are, writing a preview for **DWM**, and it’ll be very interesting to know by the time this reaches print how much we will have preserved and how much we haven’t. I can’t predict that.”

OK then, what *can* we say about this shrouded 60th Anniversary Special? “There’s a very funny pre-title sequence,” teases Russell, “which was shot in the wide-open air and not seen by a single fan or passer-by.”

We know that Special 2 – *Wild Blue Yonder* – is named after the official song of the US Air Force. The tune is about “the military going to war”. But what’s its ominous significance here and why does it play?

All that’s been teased of the plot is that the Doctor and Donna are abandoned in the middle of a dangerous Hostile Action situation – but what could be so bad that even the TARDIS runs away? And without the TARDIS, who’s left to help them escape? So many questions. Russell’s giving not a thing away.

“The main thing to say about this episode,” says Russell, “is I knew I had David and Catherine. Two of my favourite actors. Two of the best actors in the land. So one of the episodes, I was absolutely determined to make the most of them. Special 1 has got the Meep upstaging everyone. Special 3 is very much a

ESSENTIAL INFO

Broadcast: 2 December 2023 (on BBC One in the UK and Ireland; on Disney+ in the rest of the world)

Starring: David Tennant, Catherine Tate, [REDACTED], [REDACTED], [REDACTED]

Written by: Russell T Davies

Directed by: Tom Kingsley

IN A NUTSHELL...

The TARDIS takes the Doctor and Donna on a journey to a faraway, mysterious place and abandons them in the middle of Hostile Action.

QUOTE, UNQUOTE:

DOCTOR: ... There’s one hope. A mechanism on board the TARDIS called the HADS. Hostile Action Displacement System. If the TARDIS is in danger, it goes away.

DONNA: Goes where?

DOCTOR: Anywhere. And it only comes back when the danger is gone. I turned it off, years ago. I mean, I’d never land anywhere. Once spent three years in orbit. I thought, *oh, turn off the HADS.* But if the TARDIS is rebuilding itself, maybe it clicked back on.

DONNA: But that means we’ve landed in the middle of Hostile Action?

DOCTOR: Yeah.

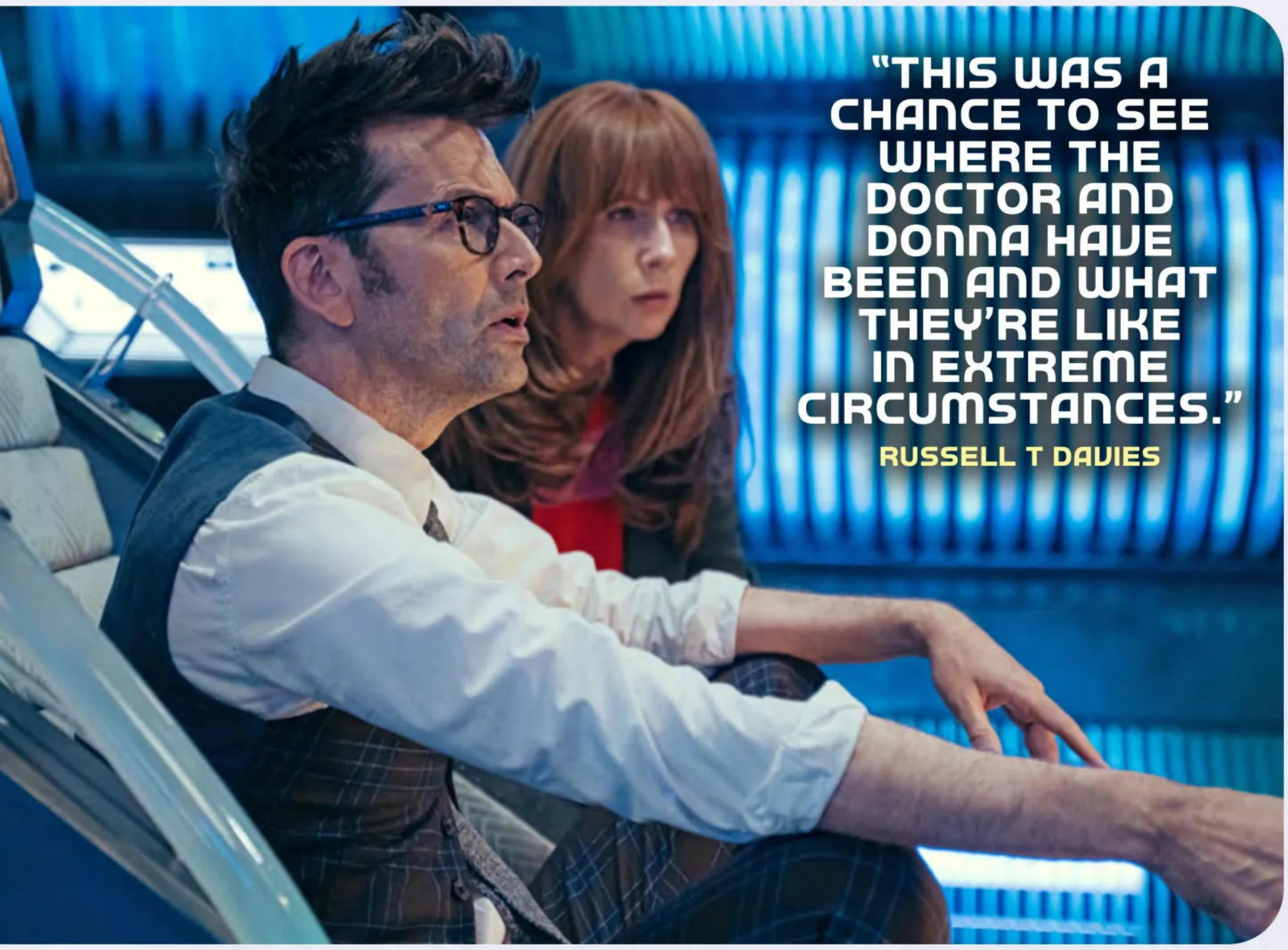
DONNA: There’s something so bad the TARDIS ran away?

DOCTOR: Yes.

DONNA: Then we go and kick its arse!

ON TARGET:

Doctor Who: Wild Blue Yonder novelisation written by Mark Morris. eBook release: 7 December 2023. Paperback release: 11 January 2024 by BBC Books.



"THIS WAS A CHANCE TO SEE WHERE THE DOCTOR AND DONNA HAVE BEEN AND WHAT THEY'RE LIKE IN EXTREME CIRCUMSTANCES."
RUSSELL T DAVIES

Toymaker story. David and Catherine have wonderful things to do in those episodes, but this was a chance to focus on them; to see where the Doctor and Donna have been, what they think, what they're like in extreme circumstances, how they react to each other now. And it's glorious. It's a masterclass in acting, watching the two of them. You just can't take your eyes off them. They bring intelligence, insight, wit. I mean, my God, those two can knock a joke out of the park.

"They're properly best friends. That's a very rare thing for actors. I don't think actors have to be best friends. Good actors look good, no matter who they're with. You can put them with a sizzling lead actor or with a Dalek, and they're good. But actually that friendship does bring a shorthand. And that also pushes me. Because you get lazy if you start to write the shorthand. So it makes me sit and think, *let's push them to areas they haven't been, and say things they haven't said before.*"

Wild Blue Yonder pushes everything to the limit, including the budget. "Coming back to *Doctor Who*, there's a danger of writing it knowing how we made it in the old days," says Russell. "By the time I'd finished *The End of Time* [2009-10], I knew exactly how many spaceship shots I could have, exactly how much prosthetics and CGI creatures cost. And actually you begin writing for that budget. But we have unashamedly more money now. I wanted to push that and I want to make the production team break out into a cold sweat."

Did they sweat? "Yes! I thought I knew what [prosthetics designer] Neill Gorton could do, but there's amazing stuff in this episode that I thought was beyond him. It's really pushed every single department into somewhere new. Everyone was saying, 'We have no idea how to make this episode.' And guess how we made it? Green screen. So it's new, but also..."

Green screens. Prosthetics. Scariness. Silliness. Long corridors. Lots of running. Is this the most *Doctor Who*-y *Doctor Who* episode ever? "It could be.

"Obviously there are FX sequences. The clever, wise **DWM** viewer will see that. But, with Joel Collins as the executive in charge of design and Phil Sims as our production designer, a lot of *Wild Blue Yonder* is shot on physical builds of sets, on a size I've not seen before, and they're so beautiful, it takes my breath away."

Russell adds that *Wild Blue Yonder* is very much a director's piece. "It's interesting watching directors see this episode. Directors are coming into the new series now, like Peter Hoar, he arrived, watched all the Specials and this one was by far his favourite. When we interviewed for directors at the beginning of this whole process, they all wanted to do Special 2."

The task ultimately fell to Tom Kingsley. "He's gorgeous," raves Russell. "He's been nagging away at the FX shots right till the very last day. He's properly diligent. I love him. He came from *Ghosts*. Well, he came from *This Is Going to Hurt*, which I thought was a masterful production. But it was the comedy of *Ghosts* that we loved. And he genuinely took hold of an episode people thought was impossible and made it work."

In **DWM** 585, Russell teased that the following five words will appear in *Wild Blue Yonder*: Southampton, vegetable, bean, starlight and Flux. "The history of the Flux and the Timeless Child is dealt with very slightly in this episode," says Russell, "to acknowledge the brilliant work Chris [Chibnall, former showrunner] did and to say that's absolutely part of our history as well."

Here are three more words for us to mull over between now and transmission: "Once you unravel Fenslaw, Collis, Brate," says Russell, "then the whole thing clicks into place." **DWM**

THE DALEKS

PREVIEW BY **PAUL KIRKLEY**

Returning to *Doctor Who* after more than a decade, Russell T Davies came armed with a plan not just to supercharge the future of the show – but to put a rocket under its past, too.

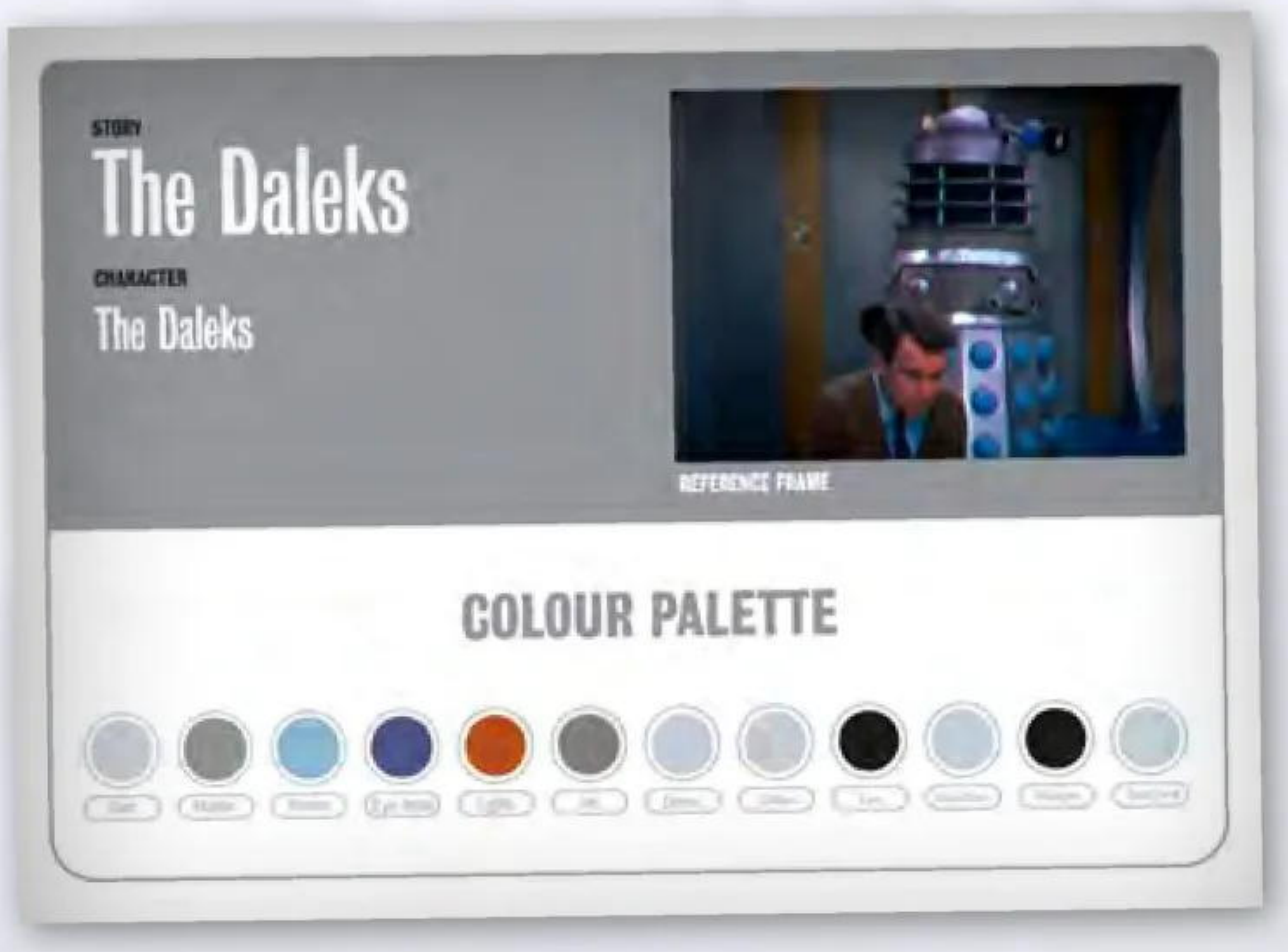
"Many years ago, I worked with a very astute producer who absolutely drilled into me that children will not watch black-and-white television," says Russell. "It's a barrier to entry, so I'm absolutely dedicated to the idea that the back catalogue of *Doctor Who* should be colourised – that's my aim, and it has been since day one in the job."

This month, viewers will see the first fruits of that ambition when BBC Four broadcasts a full-colour, newly upscaled 75-minute cut of the Doctor's first encounter with the Daleks – 60 years after it first sent an electric thrill through Saturday teatime audiences in the winter of 1963-64.

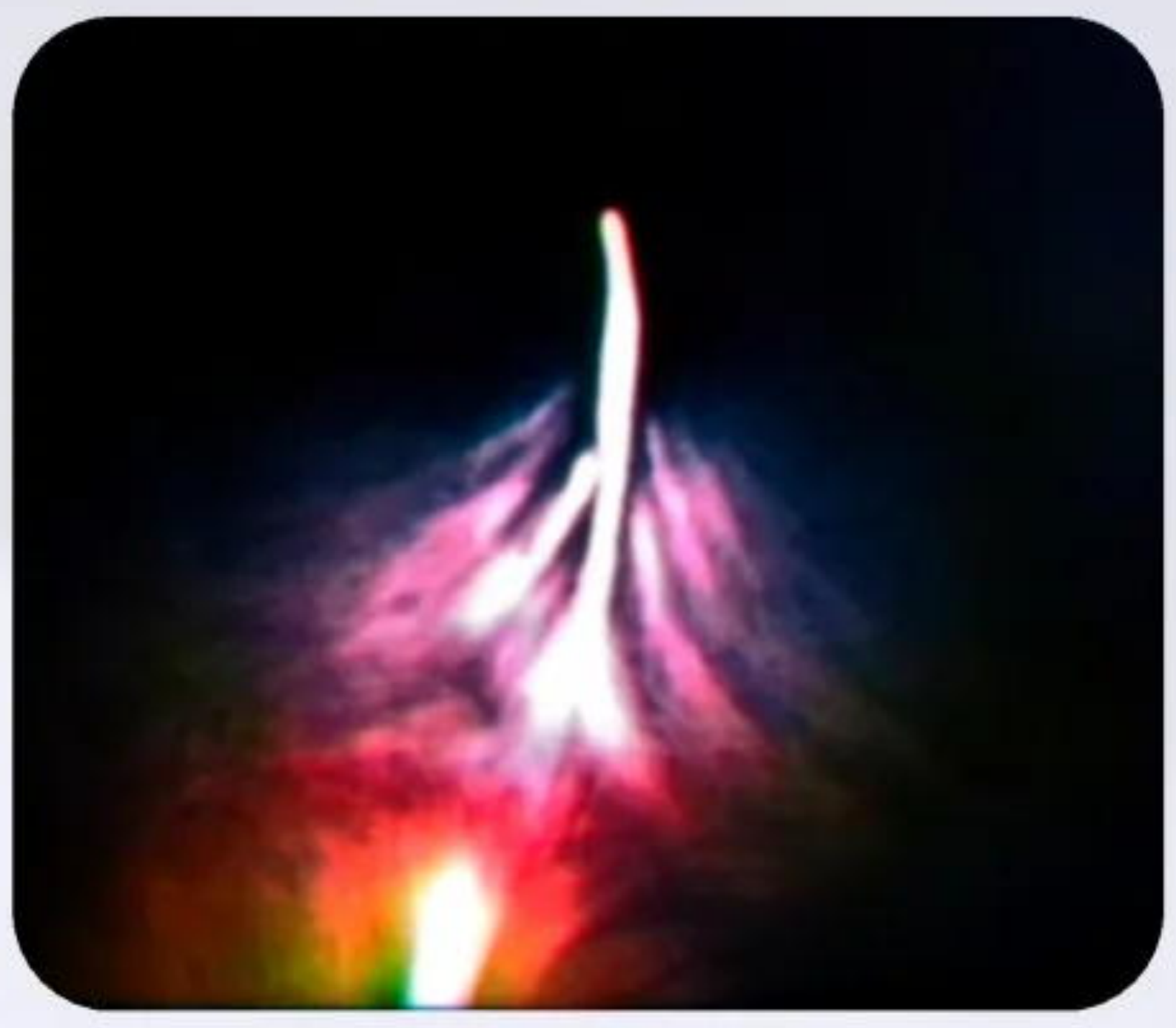
The task of re-cutting the story fell to **DWM**'s own Benjamin Cook, an experienced video editor whose recent work includes assembling the trailers for the *Doctor Who* Blu-ray range. "Russell said he wanted to start by presenting the first Dalek serial as a 75-minute movie with new music, new effects, and for the first time in full colour – to give today's 12-year-olds a real jumping on point. Hopefully this will be a gateway into all of 60s *Doctor Who*, which is some of the best television ever made – and so, arrogantly, we've come along and tried to make it even better," recalls Ben.

Impressed by his *Doctor Who* work on YouTube, exec producers Phil Collinson and Joel Collins asked colourisation artist Rich Tipple to assemble a team for what would be one of the most ambitious undertakings of its kind in the world. "They asked me, flat-out, 'can this be done?'" says Rich. "And without hesitating, I just said 'yes'. But I must admit I did harbor a few doubts. Because nothing on this scale has been done before. But I knew it was *theoretically* possible, with the right team."

Having recruited fellow fans Kieran Highman, Scott Burditt and Timothy K Brown, Rich set about the Herculean task of bringing eye-popping colour to the petrified jungles and futuristic city walkways of Skaro – frame by painstaking frame. "There's no one way



STORY
The Daleks
CHARACTER
The Daleks
REFERENCE FRAME
COLOUR PALETTE



ESSENTIAL INFO

Broadcast: 23 November 2023 (on BBC Four)

Starring: William Hartnell, William Russell, Jacqueline Hill, Carole Ann Ford, Alan Wheatley, John Lee, Philip Bond, David Graham, Peter Hawkins, Nicholas Briggs

Written by: Terry Nation

Directed by: Christopher Barry, Richard Martin

IN A NUTSHELL...

On the planet Skaro, Dr Who, Ian, Barbara and Susan encounter a race of deadly genetic mutations.

QUOTE, UNQUOTE:

IAN: I'm trying to imagine what sort of people these are.

DOCTOR: They're intelligent, anyway. Very intelligent.

IAN: Yes, but how do they use their intelligence? What form does it take?

DOCTOR: Oh, as if that matters.

SUSAN: The thing that's ticking, it's over here. It's a Geiger counter.

IAN: But look at the needle! It's past the danger point.

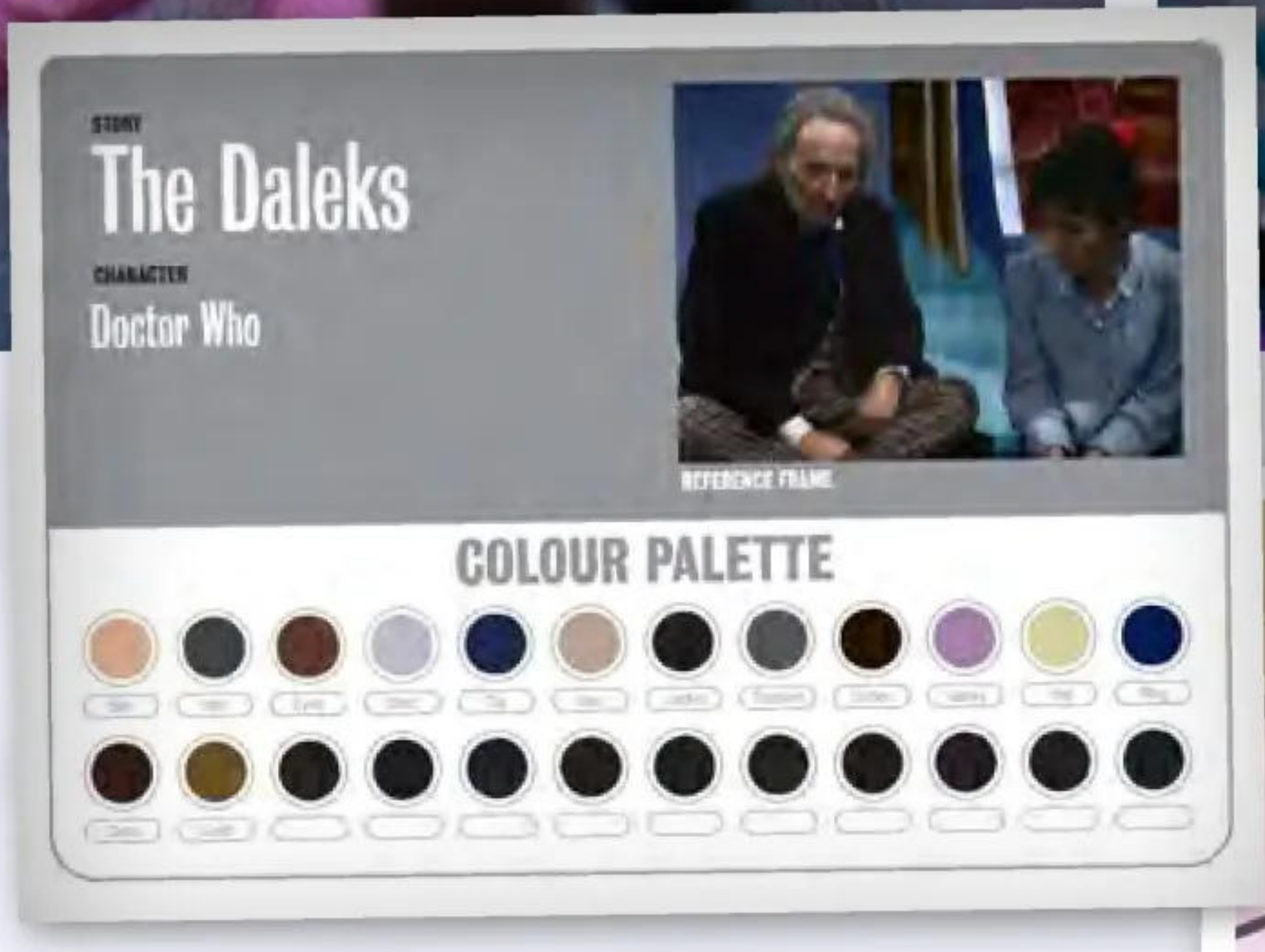
DOCTOR: Yes, yes, that explains a lot of things, doesn't it? A jungle turned to stone, the barren soil, and the fact that we're not feeling well.

IAN: Radiation sickness?

DOCTOR: Yes, I'm afraid so. The atmosphere here is polluted with a very high level of fallout... and we've been walking around in it completely unprotected.

ON TARGET:

Doctor Who in an Exciting Adventure with the Daleks, novelisation written by David Whitaker. First published by Frederick Muller Ltd, 12 November 1964.

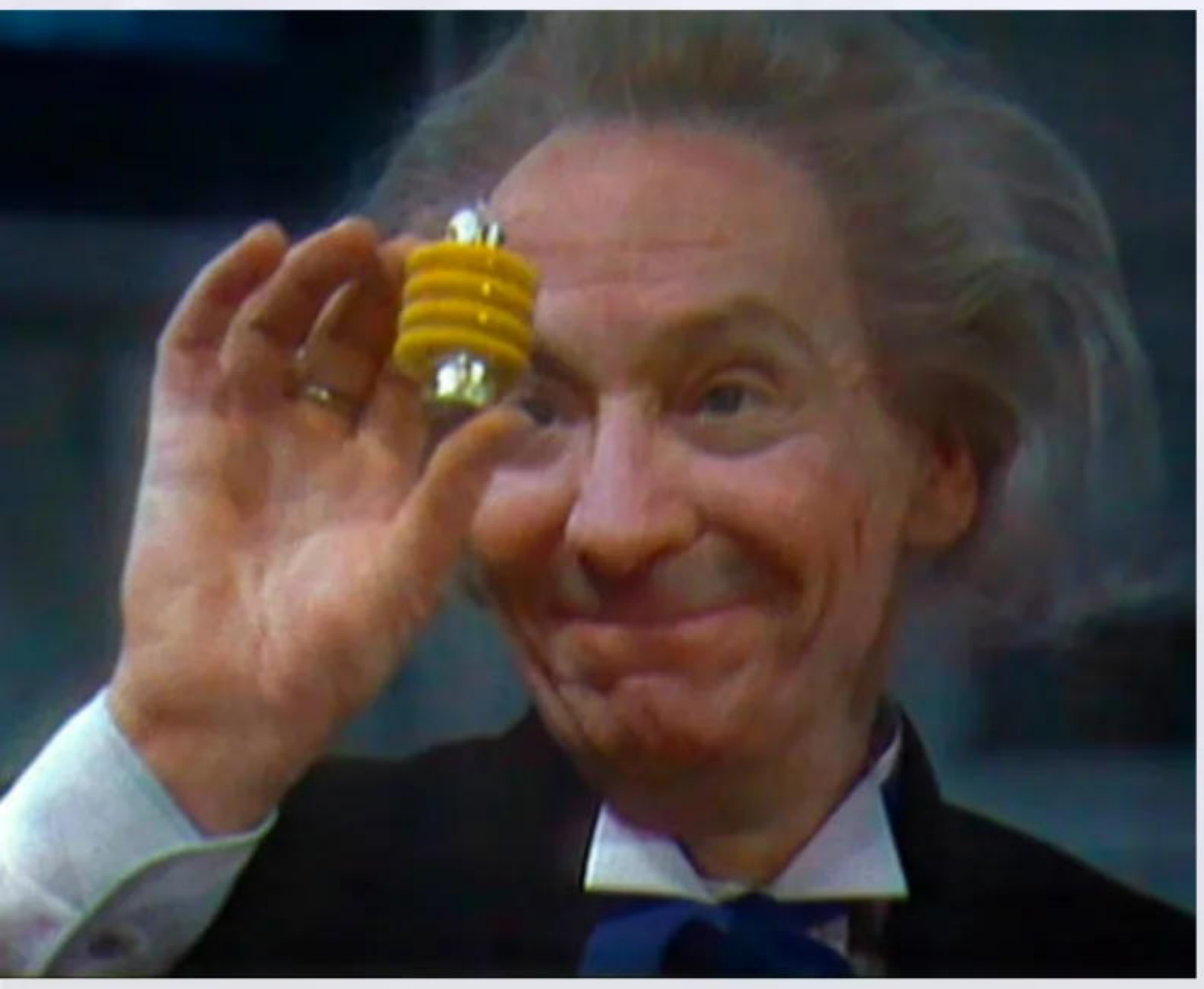


to colourise," he explains. "As a team, we work in different ways, but whatever the method, it involves breaking your shots down into individual frames, then picking out 'key frames' to colourise. After that, motion estimation software helps out to a small degree – but really, it's an almost entirely manual process. I'm not sure how long we've spent on it in total, but it's a phenomenal number of hours."

> **"HOPEFULLY THIS WILL BE A GATEWAY TO ALL OF 60s *DOCTOR WHO*, WHICH IS SOME OF THE BEST TELEVISION EVER MADE."** BENJAMIN COOK

Despite the mammoth effort involved, condensing the original 172-minute serial down to a 75-minute feature wasn't just about saving Rich and his team's sanity. "The pace of 60s television was very different," says Ben. "We're not just cutting it down – we're reworking stuff, reordering shots and scenes... just playing every trick in the book to try to bring this brilliant story to life for a modern audience.

"For the first 30 seconds of day one of the edit, you do feel like a naughty school boy," he admits. "But you really can't treat it like a holy relic. We're making something that's going out on BBC television in 2023, so you can't be too precious."

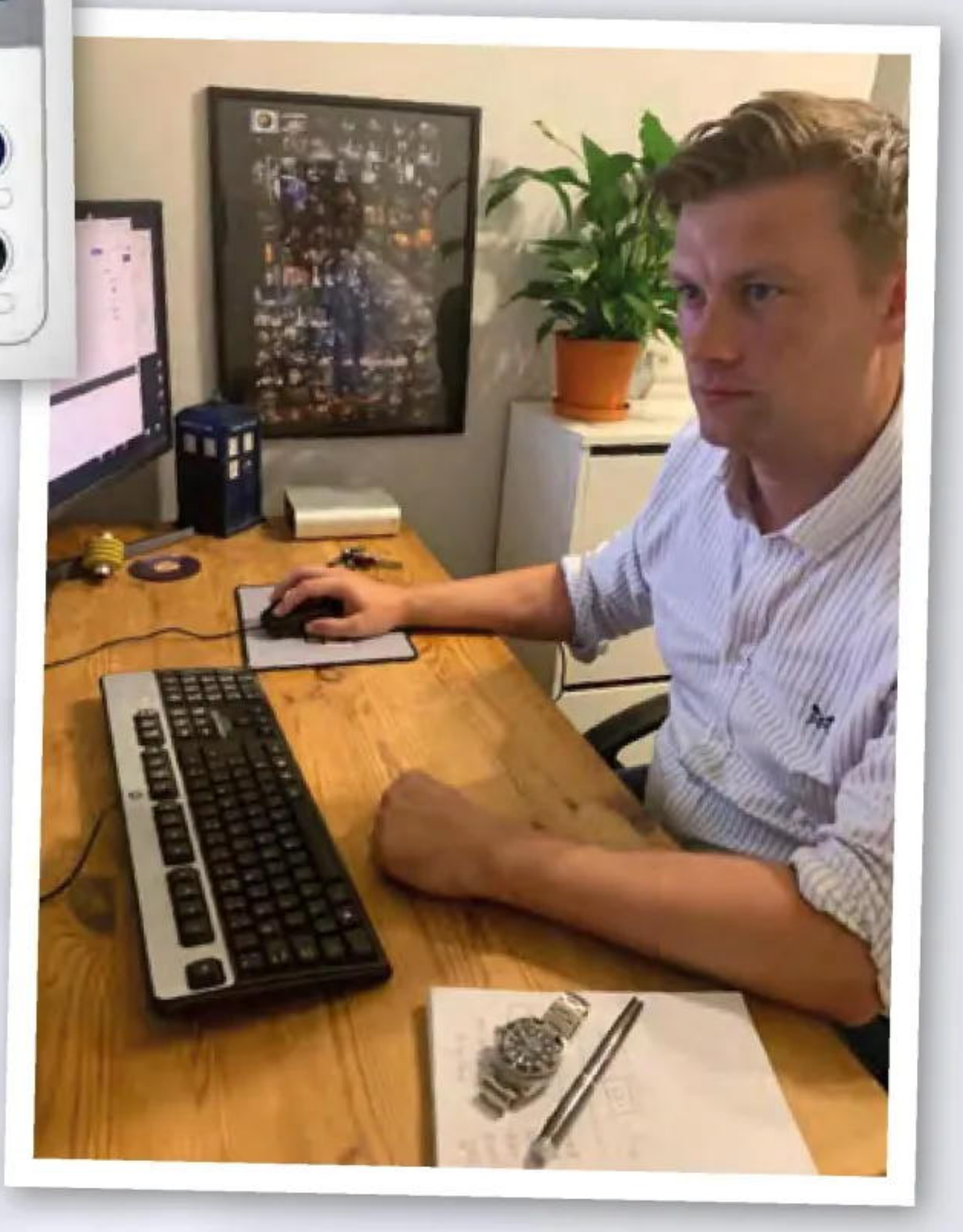


"I think the editing will be more controversial than the colouring, to be honest," smiles Russell, anticipating the inevitable clutching of pearls from some quarters. "But I'm absolutely standing by it. The pace would have been challenging for an audience in *1963*, if you put all the episodes together. My god, I'd go back and edit some of *my* episodes if I could!"

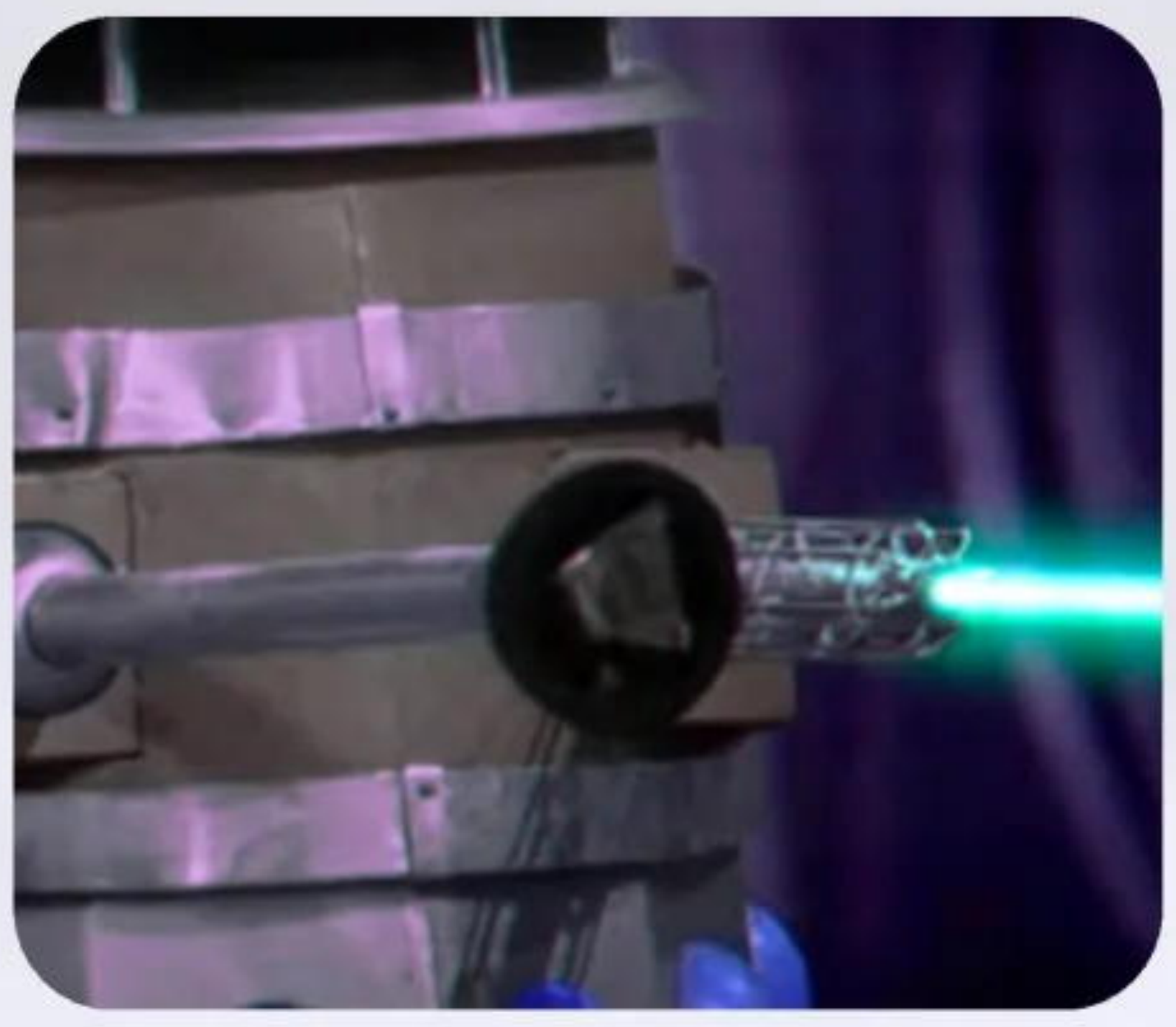
"And we're not breaking into people's homes and confiscating their DVDs and Blu-rays," stresses Ben. "The originals still exist. In fact, they've never been more accessible – it's all there at the touch of a button on iPlayer. This is an alternative. For fans who've seen *The Daleks* hundreds of times before, it's something new – something that will hopefully feel fresh and unpredictable, while also being more alive and accessible to a new demographic."

As well as a stirring new score by Mark Ayres, the 2023 cut features new dialogue, written by Russell T Davies and recorded by original Dalek voice actor David Graham, now a sprightly 98. It's been just one of the many thrills of a long-held passion project, says Russell. "*Doctor Who* is very busy and very mad, but it's been a constant source of joy for me and Phil that every couple of weeks we can return to *The Daleks* and see how it's coming along. I absolutely love it. I really think it validates everything we set out to do. And we're starting work on next year's already..."

Below: Colourisation artist Rich Tipple.



For Ben, the film also serves as a fitting tribute to *Doctor Who*'s pioneering first TARDIS crew, still out there among the stars, waiting to be discovered by a whole new audience. "Before starting work on this, I read an old **DWM** interview with William Hartnell's widow, Heather," he says, "and in it, she said her husband's biggest regret about *Doctor Who* was that it wasn't in colour – he thought it would have been glorious for people to see the brilliant sets and costumes and monsters. So this one's for you, Bill." **DWM**



NEIL PATRICK HARRIS IS
THE TOYMAKER

One of the Doctor's deadliest foes is back, with a new face and an old, old grudge to settle. **Mark Wright** shines a light on the man who is stepping into the role.

At 7.35pm on Wednesday 6th September 1990, a doctor arrived on BBC1 – but probably not the one you were expecting... Where 12 months previously – practically to the day and time – the TARDIS materialised at the start of *Doctor Who*'s final series of the 20th century, this was the British audience's first sight of Neil Patrick Harris as Doogie Howser MD. There's a pleasing serendipity to the star of the show that inherited *Doctor Who*'s place in the schedules having a major role to play in its future.

With his turn as the Toymaker 33 years away, *Doogie Howser MD* made Harris a star in his native America at the age of 16, playing the precocious teen medic over four seasons. In the decades since, the actor has turned his talents to comedy, drama and musicals on stage and screen.

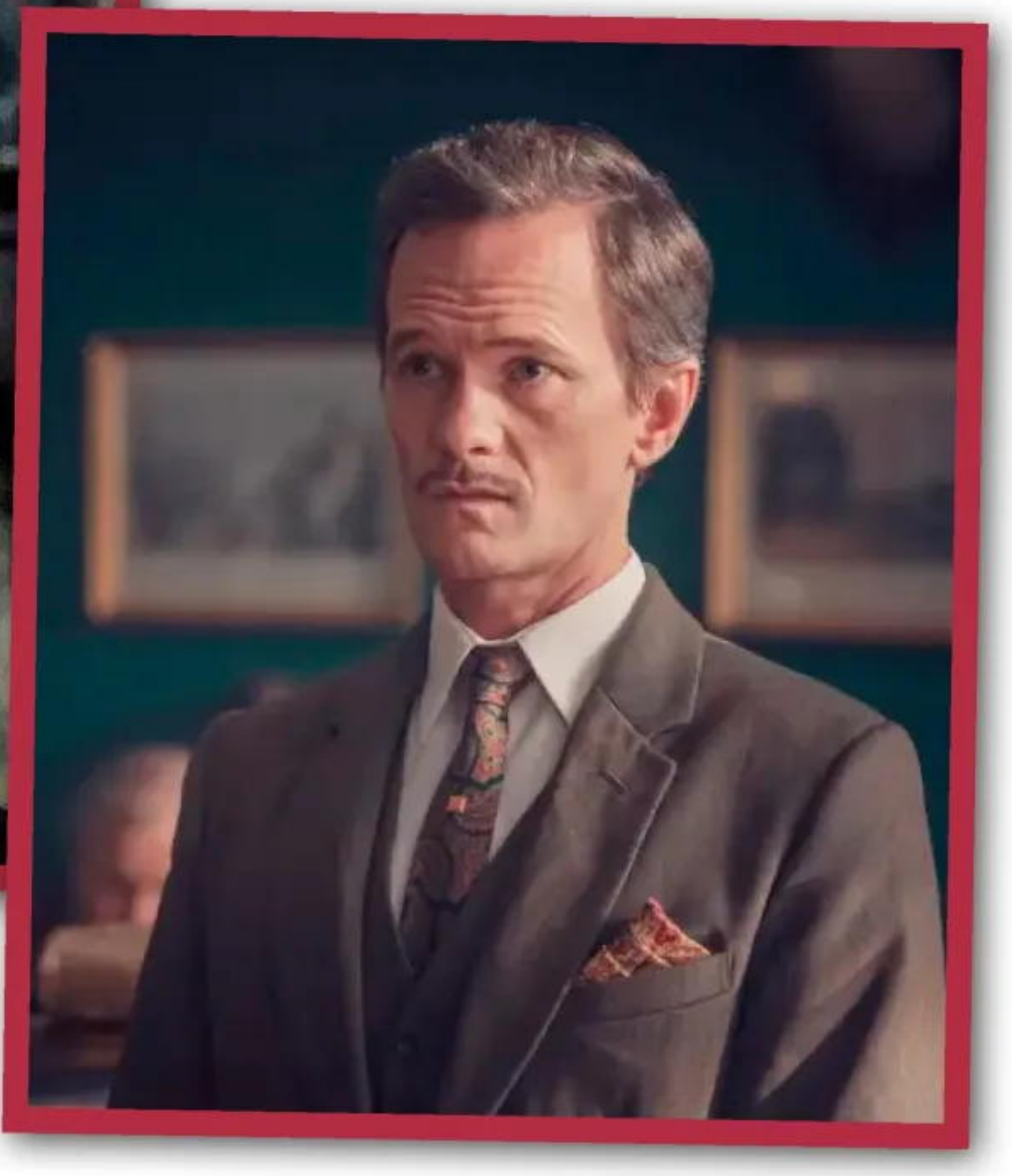
Even before the fame of Doogie Howser, Harris was nominated for a Golden Globe award for his role in the 1988 film *Clara's Heart*, opposite Whoopie Goldberg. It was to be the first of many. In the years following his breakthrough, Harris guest-starred in many popular TV shows of the day, from *Murder, She Wrote* to *Will and Grace*. A role in sci-fi action satire *Starship Troopers* (1997), along with his theatre debut in a national tour of the musical *Rent*, changed audience perception of Harris away from the role that first brought him fame.

The early 2000s completed that evolution, with Harris winning acclaim as the Emcee in director Sam Mendes' Broadway revival of *Cabaret* in 2003. This was followed in 2004 by Stephen Sondheim's *Assassins*; the following year, Harris returned to television comedy and cemented his place as a beloved star. Harris played gloriously against type as the brazenly arrogant Barnabus 'Barney' Stinson in nine seasons of *How I Met Your Mother* (2005-14), earning four Emmy nominations during its run. Film stardom beckoned with lead roles in *The Smurfs* (2011) and *Gone Girl* (2014), and multiple hosting duties at the Tony Awards, Emmys and the Oscars. His hosting duties at the

Left: Neil Patrick Harris as the Toymaker.

Above: As *Doogie Howser M.D.* (1990-93).

Right: As Barney Stinson in *How I Met Your Mother* (2005-14).

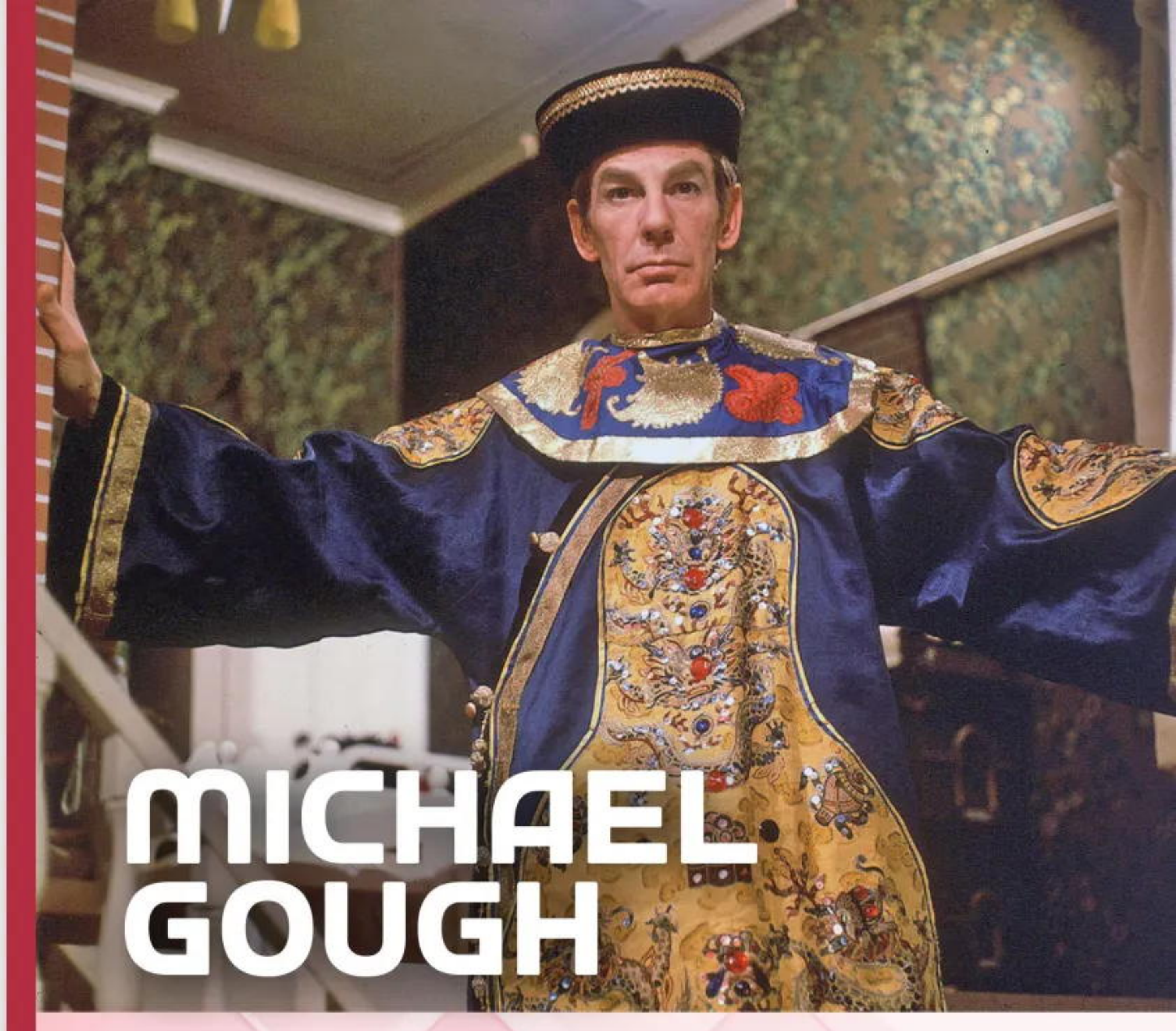


Tonys garnered four Emmy Award wins (along with a Best Supporting Actor gong in 2010 for a guest turn in *Glee*), and a Tony award in 2014 for best Actor in a Musical for a Broadway run of *Hedwig and the Angry Inch*.

Since the end of *How I Met Your Mother*, Harris continued to blend drama and comedy across stage and screen, alongside wide-ranging philanthropic work for HIV/AIDS and cancer charities with his husband, actor and chef David Burtka. The couple married in 2014 after meeting on *How I Met Your Mother*. In 2017, Harris took on a role tailor made for his talents in Netflix's adaptation of Lemony Snicket's *A Series of Unfortunate Events* books. The villainous Count Olaf shared more than a hint of DNA with the Toymaker, both displaying a penchant for grand schemes and outrageous disguises.

Harris' next notable role could not have been more different to the slapstick villainy of Count Olaf, and a powerful reminder of the actor's incredible range. As tailor Henry Coltrane in Channel 4's acclaimed *It's a Sin* (2021), Harris's sensitive portrayal of a man succumbing to the AIDS virus was compelling and heart-breaking. "I hold him up on a very high pedestal," Harris said in 2021 of *It's a Sin*'s writer. "So for me it was less needing to tell the story, but blown away that *he* was telling the story." That writer was none other than Russell T Davies.

After collaborating with *Doctor Who*'s returning showrunner on *It's a Sin*, it was perhaps no surprise to see Harris elegantly dancing his way into shot when *Doctor Who*'s 2023 Specials began filming in the summer of 2022. The Toymaker is back, and just waiting for his worldwide premiere... **DWM**



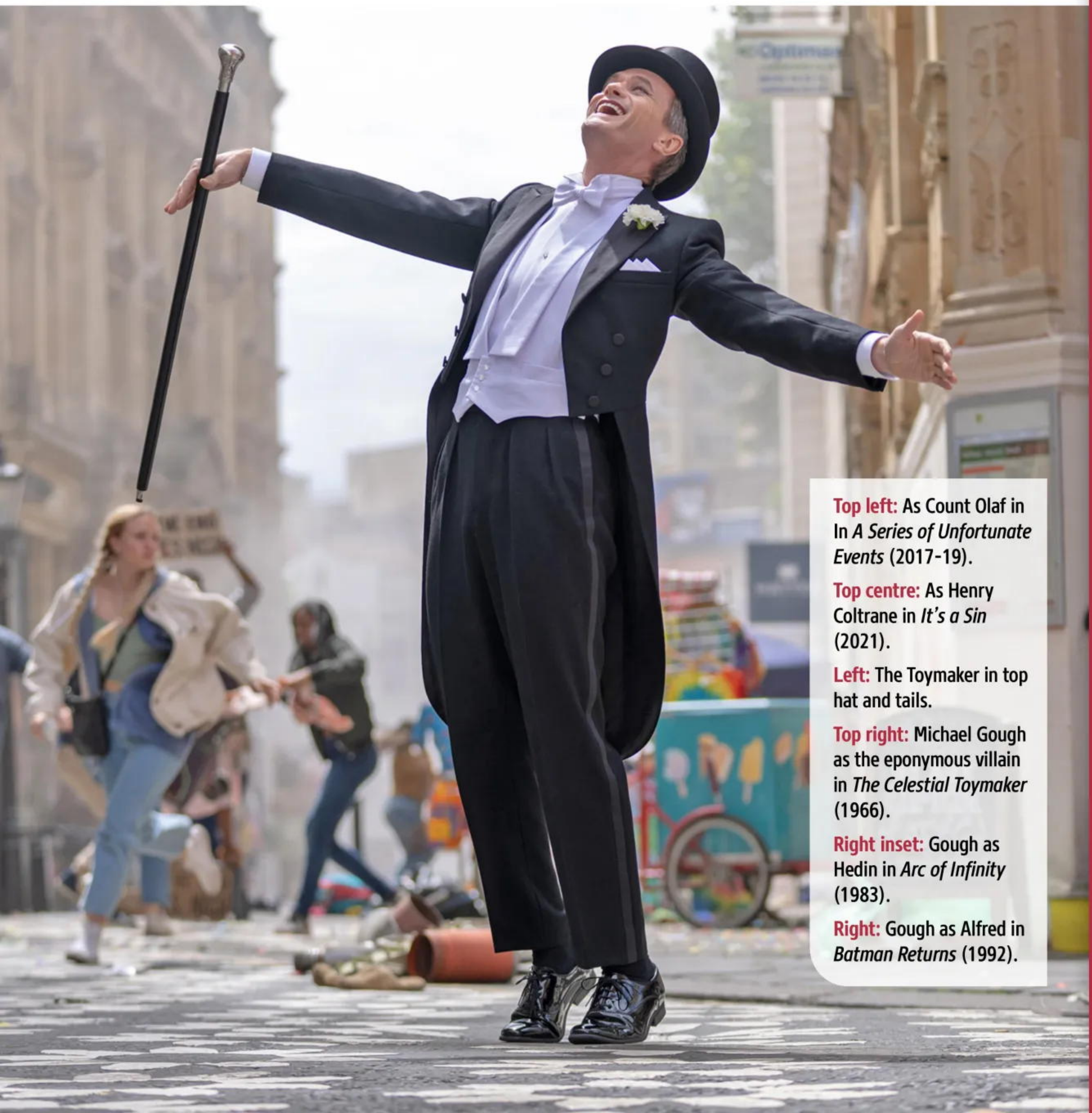
MICHAEL GOUGH

Just as Neil Patrick Harris was stepping into stardom as Doogie Howser, his predecessor as the Toymaker was enjoying a late-career renaissance. Veteran British character actor Michael Gough (1916-2011) took on the role of Alfred, faithful butler to Bruce Wayne in Tim Burton's blockbuster smash *Batman* (1989). He returned to the role three times, culminating in *Batman & Robin* (1997).

Prior to gainful employment at Wayne Manor, Gough enjoyed a decades-long career on stage and screen; an early film part came in Laurence Oliver's *Richard III* (1955), followed by a career-defining role as Arthur Holmwood in Hammer Films' *Dracula* (1958) with Christopher Lee. It set him on a course playing villains and horror roles, including *The Avengers* (twice, in 1965 and 67) and the BBCs adaptation of *Smiley's People* (1982). Like his successor as the Toymaker, Gough was the recipient of a Tony Award in 1979 for *Bedroom Farce*, earlier winning a Best Television Actor BAFTA in 1956.

Gough originated the role of the Toymaker opposite William Hartnell's First Doctor in 1966's *The Celestial Toymaker*; at the time he was married to Anneke Wills, who just weeks later was cast as companion Polly. He returned to *Doctor Who* in 1983 to play Hedin in *Arc of Infinity*; a planned return of the Toymaker in 1986 was sadly not to happen.

Michael Gough retired in 1999 after a final film role in Tim Burton's *Sleepy Hollow*, briefly returning for voice cameos in the director's *Corpse Bride* and *Alice in Wonderland*. He passed away in 2011 at the age of 94, forever remembered as a great of both *Doctor Who* villains and British acting.



Top left: As Count Olaf in In *A Series of Unfortunate Events* (2017-19).

Top centre: As Henry Coltrane in *It's a Sin* (2021).

Left: The Toymaker in top hat and tails.

Top right: Michael Gough as the eponymous villain in *The Celestial Toymaker* (1966).

Right inset: Gough as Hedin in *Arc of Infinity* (1983).

Right: Gough as Alfred in *Batman Returns* (1992).

MAGNIFICENT HEAVEN

Heaven Sent is officially Doctor Who Magazine readers' favourite story from the show's first 60 years. **Tom Spilsbury** dials writer Steven Moffat, who confesses all...

Position	Story	Percentage of DWM readers who voted for it	
1	***Heaven Sent*** (2015)	35.1%	
2	***World Enough and Time/ The Doctor Falls*** (2017)	28.7%	
3	***Genesis of the Daleks*** (1975)	26.8%	
4	***The Caves of Androzani*** (1984)	26.5%	
5	***The Day of the Doctor*** (2013)	25.9%	
6	***Blink*** (2007)	25.8%	
7	***Human Nature/ The Family of Blood*** (2007)	24.9%	
8	***City of Death*** (1979)	24.5%	
9	***Remembrance of the Daleks*** (1988)	20.9%	
10	***Silence in the Library/ Forest of the Dead*** (2008)	18.7%	

At the start of 2023, we asked you to vote in our 60th-anniversary poll, in order to identify the most popular *Doctor Who* story of them all. All 300 TV adventures, up to and including last year's *The Power of the Doctor*, were eligible, and thousands of you submitted your votes.

Initially, we asked you to give a score out of ten for each and every story. After calculating the average mark for each adventure, we were then able to present a top three for each of the first 13 'primary' Doctors, with those stories put forward into the grand final. For obvious reasons, the Eighth Doctor, Paul McGann, was a slight exception to this rule, so the 1996 TV movie was automatically given a pass.

That gave us a shortlist of 37 stories, from which we asked you to pick your top five *ever*. Impossible! How could any of us choose just five? But thankfully you did, and with your votes now totted up, we can reveal your top ten, and the overall winner.

"I am absolutely astonished, and thoroughly delighted!" says writer Steven Moffat, when we break the news about *Heaven Sent*'s victory. "I suppose, if I'm honest, if I'd thought that I had any chance at all, I'd assume it would be for *Blink*, or *The Day of the Doctor*. So to see *Heaven Sent* at the very top of the list, and *World Enough and Time* in second place... Yeah, that's great. I mean, both of those were very late on for me. You're supposed to get worse over time! So it's a comfort to know that I still had some good ones in me. Certainly, by the time I wrote those episodes, I was in a state of worry about whether there was anything left in the tank."

The result may come as a slight surprise, if only because of the curious fact that *World Enough and Time/The Doctor Falls* actually beat *Heaven Sent* during the preliminary stage of voting, with the two-parter crowned as your favourite Twelfth Doctor story. However, in the final survey, with voting starting again from scratch, *Heaven Sent*

Left: The Doctor digs for clues in *Heaven Sent* (2015).

Right: Writer Steven Moffat.

Below inset: Peter Capaldi and director Rachel Talalay on the set of *Heaven Sent*.

Bottom: The Doctor tries to keep Veil (Jami Reid-Quarrell) at bay.

UBLIC CALL BOX
POLICE PUBLIC CALL BOX
POLICE TELEPHONE FREE FOR USE OF PUBLIC
ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY
OFFICERS & CARS RESPOND TO ALL CALLS
PULL TO OPEN

raced ahead of everything. More than one-third of all **DWM** voters nominated it, helping it to leapfrog *World Enough and Time*/*The Doctor Falls* in the process.

Steven is keen to give due credit to everyone involved in the making of *Heaven Sent*.

"Please make sure you mention the brilliance of [executive producer] Brian Minchin and [director] Rachel Talalay," he urges. "And, of course, the mighty Capaldi! This will make him *really* happy."

Heaven Sent is undoubtedly a tour de force for Peter Capaldi, whose almost solitary performance is breathtaking. Trapped inside a confession dial, the Doctor re-lives the same day, over and over again, agonisingly punching through a wall of solid diamond across the course of millions of years. Steven laughs when asked if there's any subtext going on there…

"It was getting near the end of my time on the show, and my every year was identical," he remembers. "Every year, I was climbing up the mountain and then getting kicked back to the bottom again. I mean, in a *lovely* way. I was still enjoying it. But inevitably, the idea of doing the same thing again and again and again leaked into the script."

It's fair to say that *Heaven Sent* could never be called a 'typical' *Doctor Who* story, if indeed there is such a thing.

"Well, there *is* such a thing as a typical episode, and most of *Doctor Who* is made up of those typical episodes," ventures Steven. "That doesn't mean they're not good. They're generally very imaginative and funny. An awful lot of what *Doctor Who* is was set out by [Dalek creator] Terry Nation 60 years ago, and we do follow it, quite carefully, a lot of the time. But I also think that, once a year, you're supposed to do one that's completely mental!

"Certainly, during the Capaldi years, I was always looking to do one per season that was experimental. *Heaven Sent* was a very risky one. Obviously, it's just won this poll, so it must be good, but I think a lot of kids were saying, 'Is *Doctor Who* back on next week? Where did it go? Can he go back to fighting robots, please?'"

There's no getting away from the fact that Steven wrote literally half of the final ten. As well as claiming the top two positions with a pair of Twelfth Doctor adventures, he also charts strongly with *Blink*, *The Day of the Doctor* and *Silence in the Library*/*Forest of the Dead*. Last time this magazine conducted a survey of every →

A MESSAGE FROM THE DOCTOR

I am delighted – and stunned – to discover that *Heaven Sent* has been voted the most popular *Doctor Who* story in the show's history. I'm hugely appreciative to all of the **DWM** readers who voted for it, and as a by-product made an old Doctor very happy.

I was lucky enough to be the Doctor at a time when there was the kind of ambition for the show that allowed us to make an episode like *Heaven Sent*, while staying firmly in the realm of the show's DNA. Consequently, it attracted first-rate talent to the programme: we had amazing cinematography by Stuart Biddlecombe, Will Oswald's editing, Murray Gold's music of course, inspired direction by Rachel Talalay, our usual fantastic crew, but most of all Steven Moffat's brilliant and moving script, one of many I was lucky enough to be a part of.

This was an idea that only Steven could have come up with, and only he could write. So all thanks and congratulations to him. And, to prove my point, Steven has made a record-breaking amount of contributions to the top ten 'best' list.

Peter Capaldi

2: The Master (John Simm) and Missy (Michelle Gomez) in *World Enough and Time/The Doctor Falls* (2017).
3: Davros (Michael Wisher) and Nyder (Peter Miles) in *Genesis of the Daleks* (1975).
4: The Doctor (Peter Davison) in *The Caves of Androzani* (1984).
5: Two Doctors (Matt Smith and David Tennant) in *The Day of the Doctor* (2013).
Below: *Heaven Sent* executive producer Brian Minchin.

→ single story, back in 2014, the 50th-anniversary Special narrowly beat the Weeping Angels' debut as the overall champion. A decade later, it seems that these episodes have cemented their position among fandom's favourites.

"Yes, I think you can say they're lodged in there," says Steven, clearly humbled. "And these stories are older than we think they are. For 77 minutes on one particular Saturday, a long ten years ago, *The Day of the Doctor* was regarded as 'the greatest television programme ever made'. Everyone was so happy! Obviously, it's slipped back to a more sane appraisal now, but it's very nice to see that it's still up there."

The first time **DWM** conducted an 'all-time best' survey was back in 1998. On that occasion, *Genesis of the Daleks* was the winner. When we repeated the experiment in 2009, *The Caves of Androzani* had risen to the top spot. Unsurprisingly, these former champions both sit firmly inside the top five. What is it about these tales that makes them so enduringly popular?

"It's really interesting, isn't it?" ponders Steven. "We all knew in the school playground that *Genesis of the Daleks* was a cut above anything we'd seen before. We were all going, 'Have you seen *Doctor Who*? It's amazing – even though there's hardly any Daleks in it!' In those days, we would rate Dalek stories by how many times you saw Daleks. So, by that measure, *Day of the Daleks* [1972] was seen as a 'rubbish' one, because it had too many Ogrons and not enough Daleks. I didn't appreciate at the time that it's actually a *really* good story. But *Genesis of the Daleks* was just blowing us all away. It has the show's best monster and – in Davros – the best villain."

Although *The Caves of Androzani* has always charted highly in our polls, back in 1984 it was beaten in the annual season survey by a story that boasts some of the most thrilling Dalek action the show has ever seen: *Resurrection of the Daleks*. So perhaps *Caves* is the perfect example of a tale that was initially eclipsed by a flashier 'showpiece' story, but has become more appreciated over time.

"Yeah, that's absolutely true," agrees Steven. "By the way, can I just say, I really like *Resurrection of the Daleks*. It's very well directed, and it's very well done. Oddly enough, I wasn't *that* blown away by *Caves* when I first saw it, even though I was a massive fan of Peter Davison's Doctor. But I *was* blown away by it much more recently, ten years or so ago, when I watched it again. I thought, 'Wow, this is fantastic! It's atmospheric and amazing!'

"I sometimes wonder if [writer] Robert Holmes had just watched the first-ever story when he was writing it, as they're the only two stories where the Doctor is completely out-paced by people who are much dumber than him," continues Steven. "He generally gets to be the amazing conjuror, but in those two he gets completely messed up. It's very rare to put the Doctor in a situation where he looks around and says, 'There is exactly one person worth saving here, and she came here with me.' And again, I wonder if Robert Holmes thought, 'The last time the Doctor changed [in 1981's *Logopolis*], Tom Baker had to save the entire universe, so I'm going to give Peter Davison the smallest victory he could have.' In some ways, that's a more heroic definition of the Doctor."

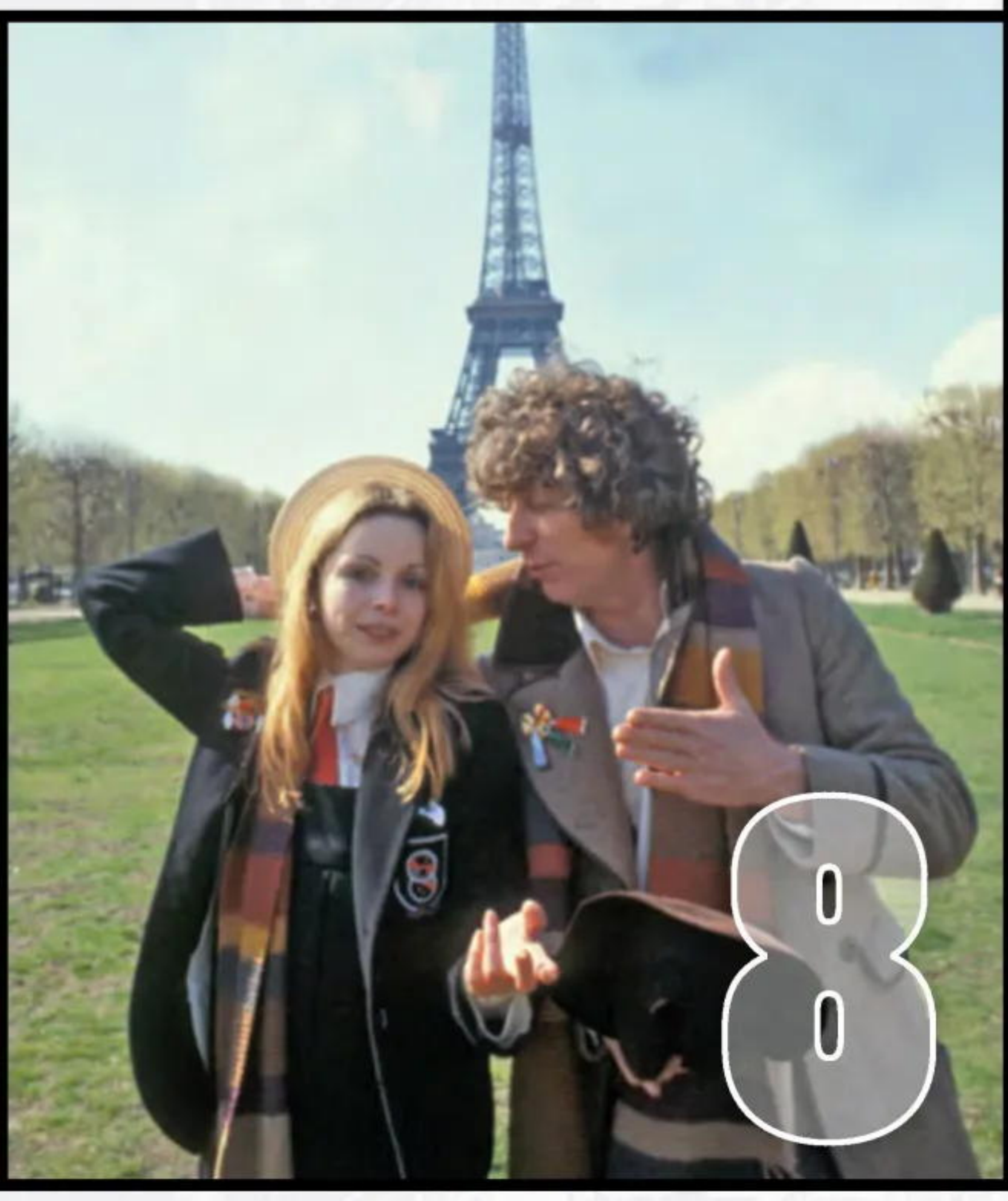
A MATCH MADE IN HEAVEN

Executive producer Brian Minchin reflects on the winning story.

Sometimes, my job is about backing artists with a vision. And as soon as Steven started talking to me about the idea for *Heaven Sent*, I loved the purity of it and the concept of it. I loved how it was going to challenge Steven as a writer, Peter as an artist, Rachel as a director, and the entire team. The idea of giving Peter a 'solo' episode was hugely appealing. I was immediately excited by it.

People sometimes think Steven has a slightly 'tricksy' element to his writing, but actually I think he's hugely emotional. A lot of his writing is about finding ways to explore emotion, and to reflect experiences in a really fascinating way. We knew that Clara would be gone, and we knew that the Doctor would be dealing with that loss and grief, and so this would be a way to explore that. But if it had *just* been about loss, I don't think we would have done it.

It's about so many things. It's about perseverance. It's about belief in yourself that you can overcome things. The bit that really stuck with me when I re-watched it was the Doctor's memory of Clara, and his imagination of how she would talk to him. That helped him to win. It's easy to make something that's a bit 'sad', but actually, it's more profound than that. Your memories of the person you loved will help to make you a better person.



As we cast our eyes down our new top ten, we find some more long-time favourites. *Human Nature/The Family of Blood* came sixth in 2009, ninth in 2014 and now rebounds to seventh place. Meanwhile, *City of Death* came eighth in 2009, fifth in 2014, and is now back to eighth. And *Remembrance of the Daleks* seems to be gradually rising in popularity, having finished 14th in 2009, rising to tenth in 2014, and now claiming ninth place.

> “*Human Nature* is David’s finest hour in *Doctor Who*, especially when you see the Doctor coming back from his other persona. It’s brilliantly done.” **Steven Moffat**

“I like to think I’m personally responsible for that,” jokes Steven. “When people watch the modern series, and won’t watch the ‘classic’ era, that obviously annoys me profoundly. So the story I always recommend is *Remembrance of the Daleks*, because it’s terrific. It’s tonally very consistent with the modern show, but also very different. It’s just full of grandstanding moments. Also, people really don’t know just how good Sylvester McCoy is. There was such fan negativity around at the time, and I was probably part of it too, because I was a fool. But you get this new, blazing Doctor, in a really beautifully made show.

“As for *Human Nature*, I was terrified of *Blink* going out immediately after it. I thought, ‘That’s the best one I’ve ever seen, and now we get my show which doesn’t even have David Tennant in it.’ I also think – and this is no small thing to say – that *Human Nature* is David’s finest hour in *Doctor Who*. That’s his best performance, especially when you see the Doctor coming back from his other persona. It’s just brilliantly done.”

So which classic stories missing from the final ten would be on Steven’s list? “I think it’s a crime that *The Ark in Space* [1975] isn’t in there,” he says. “You could take that script and hand it to any regular cast. William Hartnell could do it. Ncuti could do it. It could be Matt Smith with the Ponds. I actually think it’s perfect.

“Also, where is [2005’s] *Rose*? There is so much packed into that episode, about how we’re going to do *Doctor Who*, that we now take for granted. There’s a whole bunch of brilliant things that Russell [T Davies] did in his first year, and *Rose* is the impeccable restatement of *Doctor Who*: exactly the same as it always was, but also completely different. I remember watching that and thinking, ‘That’s a note-perfect, fuss-free recreation of *Doctor Who* for a brand-new audience.’ And then, Russell does the very first *Doctor Who* season finale, *Bad Wolf/The Parting of the Ways* [2005], which *also* should be in there! Again, it’s possible to forget, because we’ve seen lots of finales now – a lot of them very good – but that’s it there, invented for the first time.”

It’s fair to say that no list of ‘favourites’ can possibly hope to match the views of *every* fan. But surely no one can dispute the fact that it contains some damn fine *Doctor Who*. No wonder it’s lasted 60 years. **DWM**

6: Sally Sparrow (Carey Mulligan) in *Blink* (2007).

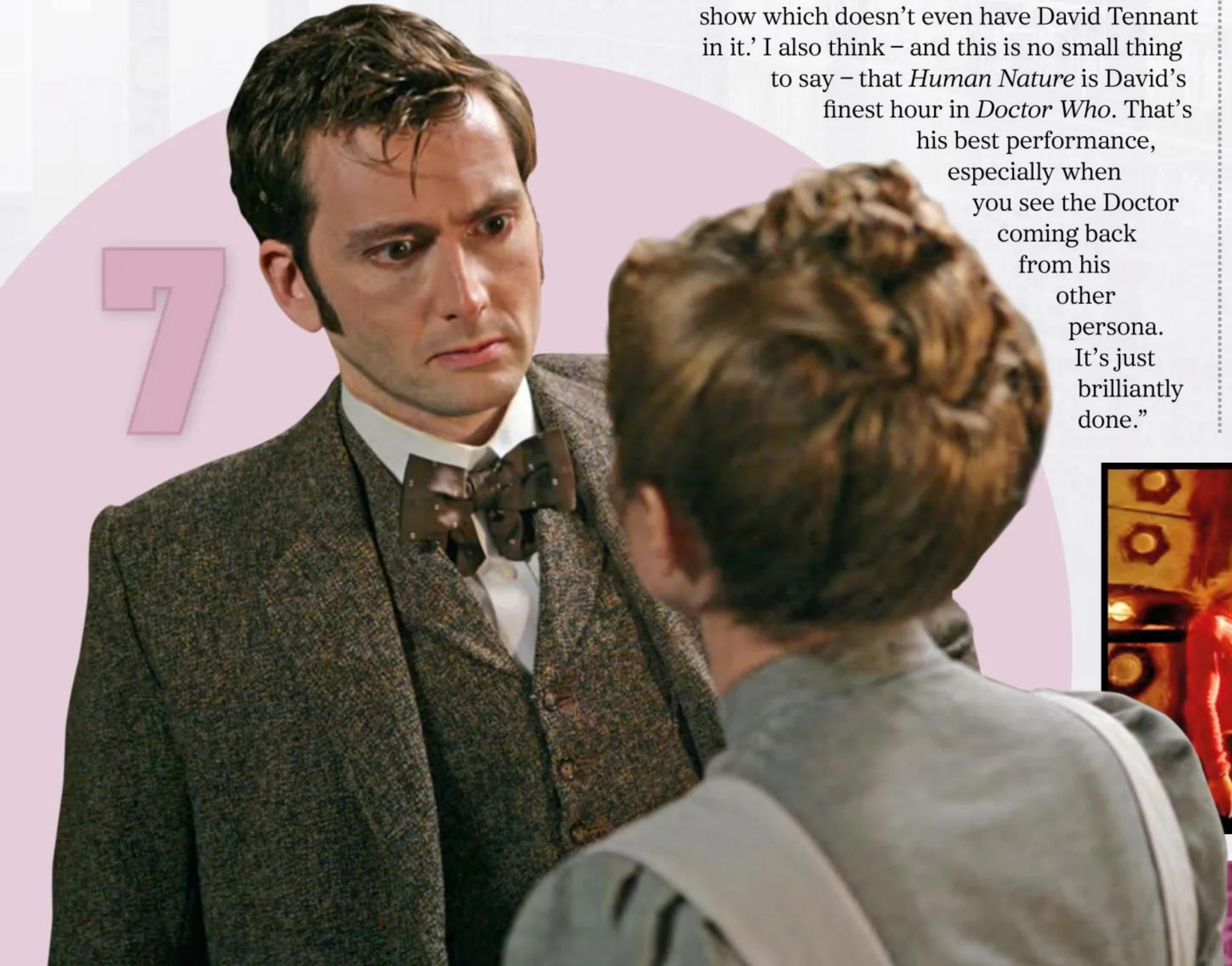
8: Lalla Ward (as Romana) and Tom Baker (the Doctor) in *City of Death* (1979).

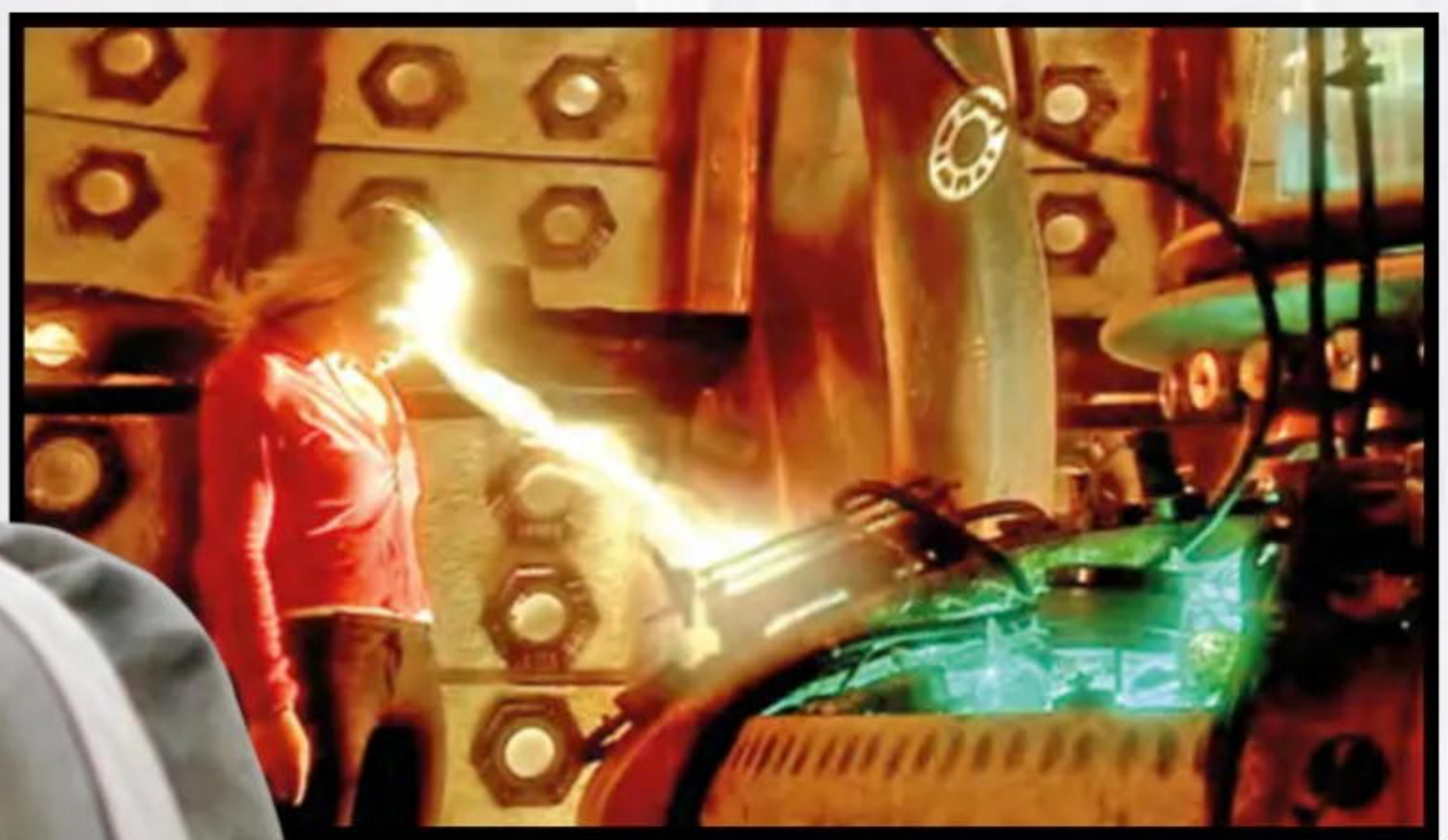
9: Sophie Aldred (as Ace) and Sylvester McCoy (the Doctor) in *Remembrance of the Daleks* (1988).

10: The Doctor (David Tennant) in *Silence in the Library/Forest of the Dead* (2008).

7: John Smith (David Tennant) and Joan Redfern (Jessica Hynes) in *Human Nature/The Family of Blood* (2007).

Below: Rose (Billie Piper) in *Bad Wolf/The Parting of the Ways* (2005).





All interviews with the cast took place before the ongoing SAG strike action.

MADNESS IN THE AIR

POLICE PUBLIC CALL BOX

As the *Doctor Who* circus comes to Camden Town, **Benjamin Cook** heads on set to get the lowdown from **David Tennant**, **Yasmin Finney**, **Phil Collinson**, **Russell T Davies**, **Vicki Delow**, **Rachel Talalay**, and more! We'll walk there as the sun goes down…

“IT'S MENTAL… WE'VE GOT THREE MORE MONTHS OF THIS!”
DAVID TENNANT

Above: The Doctor (David Tennant) emerges from the TARDIS in *The Star Beast* (2023)…

Opposite page: … and finds himself in Camden Town.

There's a buzz in the air in Camden Town tonight as the market vendors shut up shop. Businessmen wait on the bridge by the lock. Students rush from the Starbucks, buskers busk. Tourists jostle for a selfie spot, next to the bronze statue of Amy. At the northernmost point of Camden High Street, a man with a mohawk folds away his cardboard placard ('HELP A PUNK TO GET DRUNK') and heads across the road to buy a Red Bull from the 24/7. Three men in North Face jackets, one on a stepladder, yank a tarpaulin sheet off a police box. Security guards change shifts.

On Gin Alley, people are still queuing for meat and noodles. A woman in a Kermit tee leaves Oddballs carrying a unicycle. Rose Noble buys a bagful of eyes. Outside Cyberdog, two silver robots, three times the height of the average human, stand vigil. A different crowd is gathered here too, dripping in scarves, bowties, and pinstripes. A dog barks. A neon sign flickers. David Tennant arrives.

Some people cheer. Others clap. A boy in a beanie hat drops his falafel. An ambulance siren wails in the distance. Two-hundred phones are held aloft.

"What a rock star," says *Doctor Who*'s executive producer, Phil Collinson. "I still can't quite believe David is back on the *Doctor Who* set."

Neither can he. "It's mental," says David, grinning. "We've got three more months of this." It's mid-May 2022, and he's donned the vintage Converse once more to play the Doctor, alongside Catherine Tate as Donna Noble, in three hour-long 60th Anniversary Specials. They began filming in Cardiff last week. A few days ago, he recorded his half of the regeneration from Jodie Whittaker's Thirteenth Doctor.

Tonight, in London's famous Camden Market, David will be taking the Fourteenth Doctor's first, not-so-tentative steps into the big, wide world – shooting the pre-title sequence for Special 1, *The Star Beast*. Although, right now he's sheltering inside Modfather ('VINTAGE STYLE, MODERN LIFE,' says a sign in the outfitters' window), to evade the glare of the cameraphones. In his new *Doctor Who* costume – plaid brown suit, white shirt and knitted silver tie, with a dark blue Shetland tweed coat – David doesn't look *at all* out of place here.

"OK, I feel anticipatory," says director Rachel Talalay, as she readies herself to shoot *The Star Beast*'s opening moments. She's wearing the shiniest silver boots you ever did see. Cybermen would kill for these kicks. "We're in Camden," she offers in way of an explanation. "I had to make the effort."

"Very glamorous," says David, but he's even more impressed by what's stood on the cobbles in the alleyway outside. Nestled opposite a retro glamour store and a shop that sells corsets to goths, it's that blue police box. The air around it shimmering with magic. "It's beautiful," whispers David. Then a puzzled look. "Is this our TARDIS, or Jodie's?"

"It's Jodie's, and we're keeping it," clarifies a double-denimed Russell T Davies (everyone's bringing their sartorial A game tonight), when he joins us on set. "It's just right, isn't it?"

"It's perfect," says David.

"Let's shoot this puppy," says Scott Bates, the first assistant director (or '1st AD'). He's got a walkie-talkie in one hand and a berry-berry smoothie in the other ("I'm on me holidays," he jokes). "OK, alright, if we're all good? Turning over, please. Good luck, everyone. And... action!"

Russell takes a seat behind the monitors – under a gazebo – and watches the scene play out, while humming some Murray Gold. "Gorgeous," he says after every take. "Gorgeous! Who else could walk down an alley like that?" he marvels, as David steps out of the TARDIS and strolls off merrily towards his future. ("It's a nicely lit alleyway," says David afterwards. "That helps.")

In October 2022, a mere 12 years, 9 months and 22 days after his last regular appearance in *Doctor Who* – as the Tenth Doctor, in *The End of Time* – David Tennant returned to the show. We'd never seen a Doctor regenerate into a former body before. For context, classic *Who* fans: David turning up in the dying moments of *The Power of the Doctor* is a bit like if Peter Davison had regenerated into Patrick Troughton's Sixth Doctor at the end of *Time-Flight*, in 1982. Which he didn't. Though, while we're on the subject...

David remembers watching Troughton return in the '80s, for the odd one-off: "That felt like a man from pre-history turning up, to me in 1983, because I was just – what? – 12 years old," he says of 20th Anniversary Special *The Five Doctors*. "But I bet it felt like yesterday for Patrick Troughton." Forty years on, David can relate: "It's like when people tell me – in fact, people on *this set*, working on this show, have come up to me this past week and gone – 'I loved watching you as a kid.' I'm like, *... you were a* kid*? What, no!* To me, it was a blink of an eye ago. To them... I'm pre-history!"

But now he's the present, too. Will David be playing the new, Fourteenth Doctor differently? "Part of the fun is that you're a Doctor that the audience – and the Doctor himself – recognises," he says. "Even when it came to the costume, we thought, *how do we make it immediately recognisable, and yet not be the same thing*? Which felt impossible, but it actually came together quite brilliantly. I like the idea that people who aren't paying close attention will think it's the *same* costume, but the more educated fan will be interested in all the differences." He gestures at the suit. "It's a little more distressed than before."

Is that true of his performance too? "Well. Ha. Hmm. Inevitably it will be different, because... he is a different man. He's older, I'm older, so I am coming at it from a different place. You never stick your foot in the same river twice, as they say." Do they say that? "They do, yeah. I don't know who they are, but they're very wise. Also, Russell's writing is a little bit different. It has a slightly different energy to it, I think. But what I'm *not* doing is spending a lot of time self-consciously finding different notes. If anything, I've spent the time trying to recapture that sense of what it was before, which I would say is probably what Russell has done in the writing of it, too."

"Hey, there's David Tennant," says Russell, as DT enters the gazebo.

He comes bearing gossip. "I'll give you a little *Doctor Who* snippet I've discovered today," he says.

"What?!" Russell leans in.

"Jodie," says David, pausing for the sheer drama of it –

"Oh! Yes?"

"– never unlocked the TARDIS."

Russell gasps. "What?!! NO!"

"I went to use the lock and they said, 'Oh, she never used it.'"

"BUT –!" says Russell.

"Never used it!!" repeats David.

"Did she just push? Or did she mime? Has she got a phobia?"

"I don't know," says David – Jodie's a close mate, but he's clearly reeling – "but that TARDIS lock doesn't catch on anything. This," he says, holding up the TARDIS key, "is spinning in thin air, when I do that," he adds, miming turning it in the lock. "Isn't that weird? She never *locked* it either! Madness."

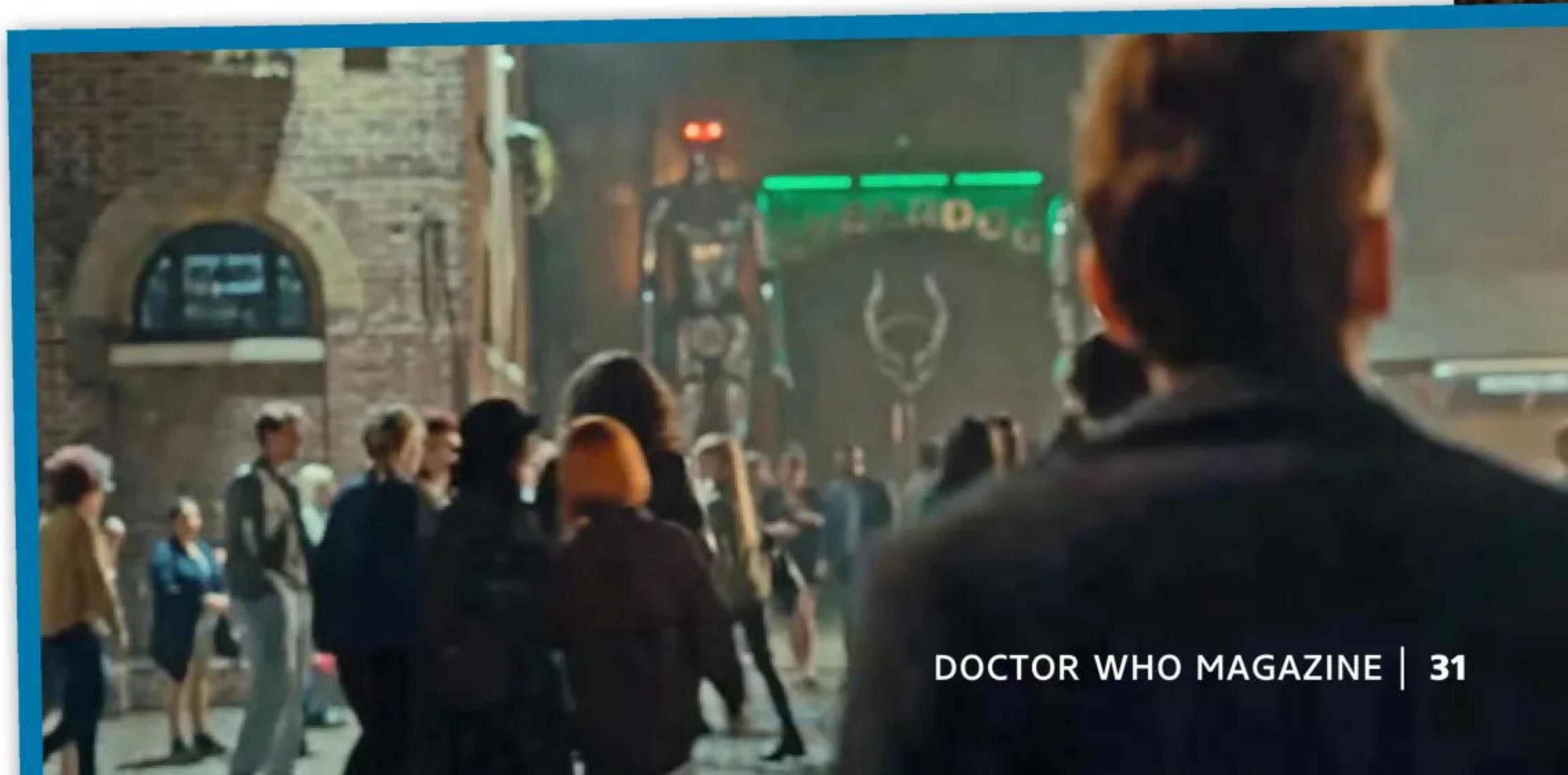
Russell is astounded. "Have you heard this? Phil? Phil! David, tell Phil."

Phil enters the gazebo. David tells Phil. Phil looks shook. "She never used a key??"

Three grown men – grown *fans* – sit in a gazebo in Camden, in silent disbelief. Eventually, Russell speaks: "You *have to* lock the door. There are always monsters trying to get in."

"You would think so, wouldn't you?" says Phil.

Meanwhile on set, Catherine Tate is struggling to carry a stack of cardboard boxes through the market. To be fair, it's a lofty stack. Her vision is impaired. She cannot see. "I think this is the reason I don't drive," she says. "I've got no brain for spacial awareness. How do I look?"→



Above: The Doctor sees someone who *mustn't* remember him – Donna Noble (Catherine Tate)!

Below: With Rose Noble (Yasmin Finney), watching a spaceship crash over London.

→ "Amazing," says Yasmin Finney (known as Yaz), who plays Donna's daughter, Rose. "This is certainly a moment," she adds.

"Yes, it is, thank you," says Catherine, dropping the boxes. None of this is in the script. "How can I make it look like I know what I'm doing?"

Here's what's scripted: "Hold on. Hold on! Let me help," says the Doctor, running over. He takes the top box and sees who it is – *oh no!*

"Thank you very much," says Donna. Very calmly, the Doctor puts the box back. "Oi! Do you mind?!" she says. "If you're finished playing games, mister."

Despite "the incredible scope" – Rachel's words – of this Camden shoot, it's characterful moments like this one, the Doctor and Donna meeting again after all these years, that make *The Star Beast*'s hearts beat. "Actors of this calibre don't lose sight of that," says Rachel, "and neither must I. Russell has written it so brilliantly – I adore Russell – so I have to make sure these moments work. They're the emotional core of this episode, and this is the moment we've all been waiting for: the Doctor and Donna, back together! Setting eyes on each other again..."

"Would I keep hold of the box?" wonders David. "I suppose I've got to be polite somehow."

"I think it's that or he runs away," agrees Rachel.

"Yeah, sure. No, absolutely."

"Still looking good," Yaz whispers to Catherine, encouragingly, as the boxes are re-stacked.

"I know," Catherine whispers back, "I'm feeling damn fine. I think it's the shoes." She has a question for Rachel: "When I say, 'This stuff's not mine, it's hers. Oh, where's she gone? Rose! ROSE!', am I looking at him" – this is David – "or at the boxes, or looking around for Yaz?"

"Well..." replies Rachel (this is the director's lot: fielding dozens of question every minute), "I think you'd be looking at David, but what feels more natural? And when you do the very loud 'ROSE!', is that working for you both?"

"It's working for me," says David. "It's quite weird, she's shouting it in my face –"

"Donna's in her own world, isn't she?" says Catherine. "I like that."

"I like that too," says David.

So does Rachel. "I totally trust you guys' instincts."

"Oh, I wouldn't do that," says Catherine, with a chortle.

"So what's **Doctor Who Mag**?" asks Yasmin, during a filming break.

Well. We launched in 1979, I explain – "That's insane," says Yaz – just a stone's throw from here. "No way, where?" We were called *Doctor Who Weekly* back then, and our offices were above some shops on Kentish Town Road, a few minutes from Camden Market. The mag was still there when it published *Doctor Who and the Star Beast*, in 1980. There should be a blue plaque. Instead, it's more or less where the Meep's spaceship is about to crash. ("I need to get north," the Doctor will tell Rose's dad, Shaun, later tonight, jumping into his taxi outside the market and speeding off towards our old *Weekly* offices.)

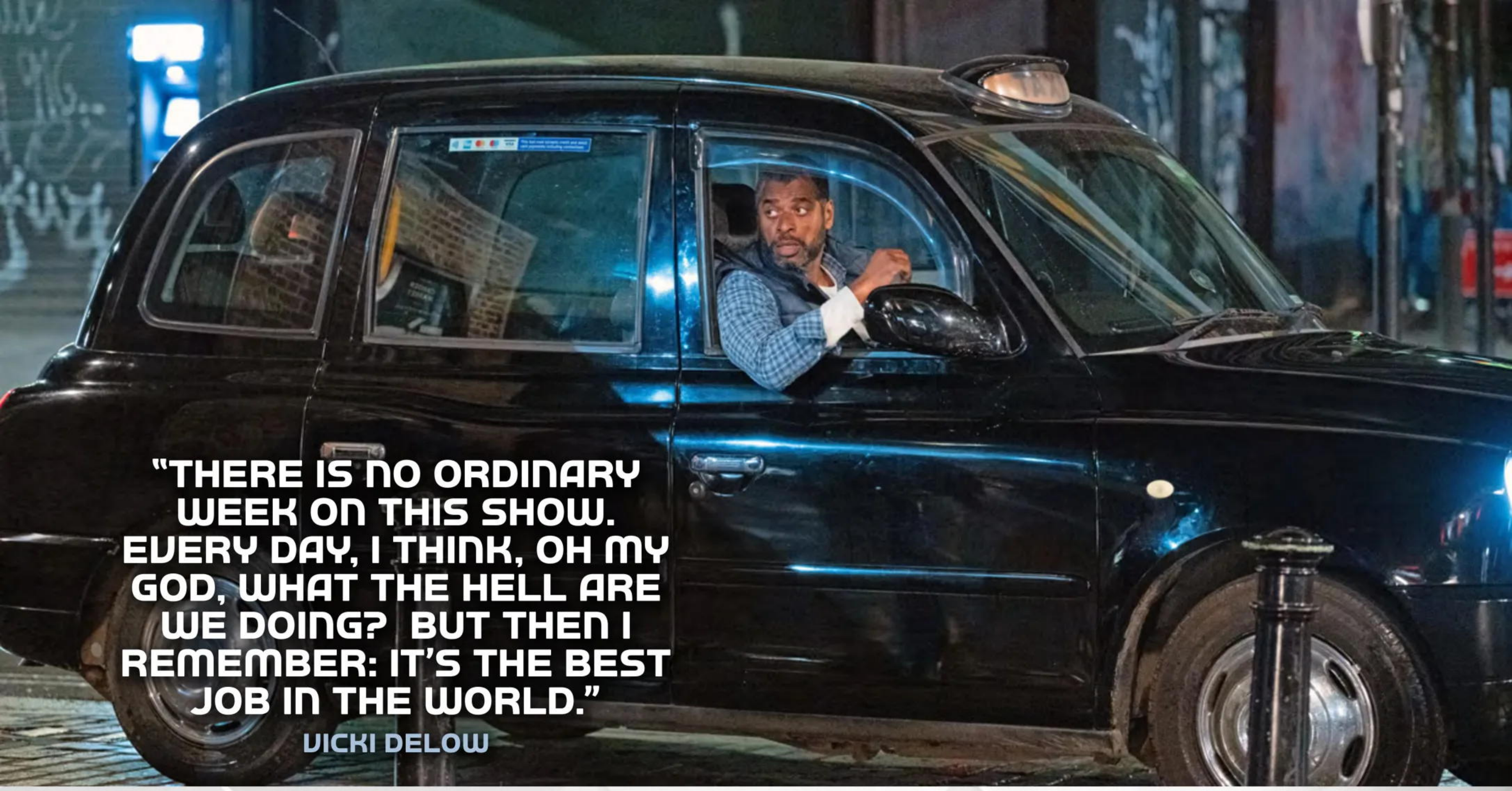
"Can I be in your magazine?" asks Yaz. She's *Doctor Who*'s newest regular. Of course she can! Has she watched the show before? "Absolutely," she says. "Who hasn't? But there's so much of it. You can't watch it all." Not in one sitting. "Yes, you've got to take breaks."

Born in August 2003, Yaz was "obsessed with Russell's *Doctor Who* growing up," she says. "I remember watching one of his first-ever ones: the bride one with Donna and David's Doctor" – this is the 2006 Christmas Special, *The Runaway Bride*, which introduced the world to Donna Noble – "so it's kind of crazy to be here now."

How did it happen? "There was a casting call," says Yaz, "on [casting director] Andy Pryor's Instagram. It was for a trans girl and she was mixed. I was like, 'I'm gonna go for it.' Self-taping, a lot of Zooms, and a lot of emails later, I got an audition in person, down in London. Then my agent called. He was like, 'You might not get it, but you're high up there.' I was like, 'OK,' but inside I was going, *oh my God, I'm not going to get this.* When I got the call to say I had, I lost my mind. I feel like my mind is *still* fried right now. It's mind-blowing to realise how much I've done in such a short period of time."

You may know Yaz as Elle in hit Netflix series *Heartstopper*, directed by Euros Lyn, a *Doctor Who* stalwart whose credits include – as it happens – *The Runaway Bride* and *The End of Time*. "There was a lot of buzz about *Heartstopper*, even before it came out," remembers Russell, "and of course I know Euros, so I texted him: 'What do you think of Yaz?' And he just adores her. He texted back: 'Oh my God, she'd be so perfect in *Doctor Who*.' How wonderful that at that exact moment that Yasmin was in the ascendant – through her own doing, nothing to do with us – we came along with a trans part of that age, of that identity. Perfect timing. Sometimes these things are just meant to be."

For Russell, writing a trans regular character into *Doctor Who* highlights the show's commitment to telling diverse, inclusive stories. "You know me, I'm going to make my stuff as modern and as progressive as it can be," he says, "and I thought it was joyous, to get a trans character in there.



> “THERE IS NO ORDINARY WEEK ON THIS SHOW. EVERY DAY, I THINK, OH MY GOD, WHAT THE HELL ARE WE DOING? BUT THEN I REMEMBER: IT’S THE BEST JOB IN THE WORLD.”
>
> VICKI DELOW

Above: Shaun Noble (Karl Collins) in his cab outside Camden Market, about to give the Doctor a lift.

Below: While Rose is on the look-out for UFOs.

I thought that’d be a lovely 2023 thing to do. A blast of 2023! It makes you better, makes life richer, and makes the viewing experience better. And we were so lucky, because that was a tough piece of casting: a trans person of mixed race, who can play 15 and is from London. But that’s where Andy Pryor is a genius, because all of this was before *Heartstopper* had even aired.”

Heartstopper was Yaz’s breakout role (“I didn’t think it would cause this complete global moment,” she admits), and only her first TV job. *Doctor Who* is her second. That’s quite the hit rate. “I know,” she says, as though she can’t quite believe it but sort of can. “I’m so happy to be a part of it and to be that representation that a lot of queer kids are looking for.”

“Well, that’s what we’re about: welcoming everyone in,” says Russell. “The one thing you’ve got to do with *Doctor Who* is open that door to everyone, to absolutely everyone. And there’ll be one or two people trying to close that door, but there always are. There’ll be one or two people trying to close that door because the Meep’s got the wrong colour eyes!”

Importantly for Yaz, Russell’s scripts “definitely, definitely don’t sugarcoat” what the trans experience is like. “Rose gets some stick from kids at school – when she and Donna are walking home, boys shout some stuff – and that’s a part of being trans, especially in high school,” says Yaz. “Well, not just in high school. It’s the stick we get from everybody. People see an opportunity and take it and love to degrade and embarrass us. But Donna’s having none of it, and neither is Rose. I’m proud of that. That’s such great writing. And I love the fact that, with both Rose and Elle, it’s not like being trans is all there is. There’s so much more to Rose than being trans. It’s more about family – in *Heartstopper*, it’s more *chosen* family – and, in *Doctor Who*, survival. And saving the world! And oh god, I’m being called back.”

Yaz is needed on set. “Can we walk you in?” asks Scott. “Sorry, guys.”

“We’ll talk again,” Yaz promises.

And with that, she heads off to save the world.

Under their executive gazebo, Russell and Phil are still discussing – it’s very important, this – TARDIS security. “He locked it with a ruby ring once,” says Russell, “do you remember?”

“He did, YES! On the planet of the Zarbi,” says Phil.

“Oh, I love that story. It’s brilliant.” This is the First Doctor’s trip to Vortis, in 1965’s *The Web Planet*.

“I do too,” says Phil. “I’m like its only fan. Do you remember the Optera?”

“Oh. YES! There’s a little one that sacrifices itself by shoving its head into a gap and dies.” Russell laughs. “What an amazing thing.”

“Was it Riverside Studios they shot that? Imagine doing that there,” says Phil, his head spinning with Optera, Menoptera and Zarbis in a tiny TV studio.

“I love them for that,” says Russell. “That 1960s production team, they weren’t scared, were they? They had no fear.”

The 2023 production team is pretty fearless too. They’re about to crash a spaceship into north London. “There is no ordinary week on this show,” says Vicki Delow, *Doctor Who*’s newest producer, whose previous work includes Bad Wolf’s *His Dark Materials*, *The Last Kingdom* for Netflix, and *Humans* for Channel 4. “Every day, I think, *oh my God, what the hell are we doing? Why can’t it just be two people talking in a kitchen?* But then I remember: it’s the best job in the world. How many people get to go to work and crash a spaceship? I think it’ll look amazing.” But the spaceship’s going to be added in afterwards, right? “For budgetary reasons, yes,” she smiles.

Either way, Donna won’t notice. She’ll be too busy showing her daughter how to stack boxes. “Mum! There’s a plane crashing,” Rose will say.

Donna: “But watch me stack correctly.”

The Doctor: “I don’t think that’s a plane. It’s a spaceship in trouble.”

“What is the trajectory of the spaceship?” David asks Rachel, during the rehearsal.

“Do I acknowledge it at all?” asks Catherine.

“Is the spaceship *on fire?!!*” asks Yaz.

So. Many! Questions! “Well,” says Rachel, coolly, “it sort of depends…”

Across the cobbles, Scott the 1st is talking 83 – count ’em – extras (or ‘supporting artists’) through the scene: “Here’s what’s gonna happen. You’re all going about, having a nice old time, then I’m gonna shout out ‘PHWOOMF’.” A ripple of laughter from the extras. “Hey, I’m doing my best work here! I’m gonna shout, ‘PHWOOMF’, then everyone is gonna look up there –” He uses a laser pen to point to a spot on the bridge above them. “No matter where you are, you look up there… and you’re not gonna believe what you’re seeing.” →

Below left: The Doctor and Destrii visit Camden in Part One of 2004 comic strip *The Flood*, in DWM 346.

Below right: Big Finish audio adventure *An Alien Werewolf in London*, set in 1990s Camden.

→ The extras rehearse their "oohs" and "wows". "Give it MORE, c'mon!" says Scott. "Some of you get your phones out, take pictures. Then I'm gonna move my laser, you follow it... and then I'm gonna go, 'KABOOM!!!' And everyone's like, *whoa!* So let's give it some, yeah? We're making television gold here."

"We're gonna get a BAFTA!" cries one over-enthusiastic extra, called Matthew.

"Oi, I do the jokes," says Scott. "Good luck, everyone. Let's have some fun. If we're lucky, we'll get one in before it rains..."

Phones up, everywhere. But it's not just the extras playing their parts. It's almost midnight, but 50 or so dedicated fans are still braving the elements, to witness TV history – 18 months early, a sneak peek of the Fourteenth Doctor. One of them's filming it on an iPad. Some post pics on their socials. In between downpours ("Gotta watch David's hair," says Scott. The Doctor's quiff is wilting in the rain), the *Doctor Who* crew scroll Twitter, to see the backs of their heads online, almost in real time.

"Of course word got round," says Catherine, "and there's a crowd. They're not supposed to be seeing it, and you're trying to hide it from them – because you want to keep the surprises, as much as you can – but it does feel like quite an event, for sure. It's flattering, isn't it? But you've got to stay focused."

"On the one hand, you're delighted that people are interested and enthusiastic," agrees David. "On the other, you'd like to be able to film it all in absolutely secrecy, if you could... because when plot details leak out, that's always a shame. But you have to just accept that, sadly. It is what it is. It would be churlish to complain."

"Hello everyone! I need your help," says Scott. He's addressing the assembled fans. "If everyone behaves, I won't have to put the barriers up. I've got to trust you all. No more photographs," he asks. "You're being trusted as part of the team now. Live in the moment."

This... sort of works. For the rest of the night fewer pictures end up online. Some moments even go unspoilered. "I'd love to keep everything secret, but I'm a realist," says Vicki. "You have to make the fans feel welcome. It is nice to have people care so much about your work. On some shows I've done, people have been like, 'I hate everything,' or – worse – indifferent: 'I don't watch that.' You want to support the fandom, because that's what makes our show. So we've been giving them a little glimpse of what's coming, and they're being respectful. It's lovely to see." And Vicki gets it. She's a fan herself. "I'm a massive sci-fi fan. I loved Sylvester McCoy as a kid. There was one *Doctor Who* episode, it was set in a tower block, they had dyed hair... *Paradise Towers* [1987]! My favourite, *favourite* episode ever."

Overhead, a train rumbles by. The cast carry on gamely. "I don't think that's a plane," says David. "It's a spaceship in trouble." Then a motorbike revs down Chalk Farm Road, past the Hawley, and off into the night. Laughter rings out, pints clink. The bouncer outside the Hawley looks ready for bed.

"It's a spaceship," cries Yaz, as a bin van makes its way noisily down Camden High Street towards us.

"All the sounds," sighs Rachel.

"I don't think we needed to worry about the *crowds* making a noise," says Vicki.

"Where are we picking up from?" asks Catherine. "Have we kaboomed yet?"

"We're phwoomfed," says Scott. "The spaceship has flown through the air, but it hasn't kaboomed."

Impressively, Rachel and Vicki still seem to be loving this. "Not the rain," says Rachel, "but I love the extra energy of a night like this, the energy of the crowds, the

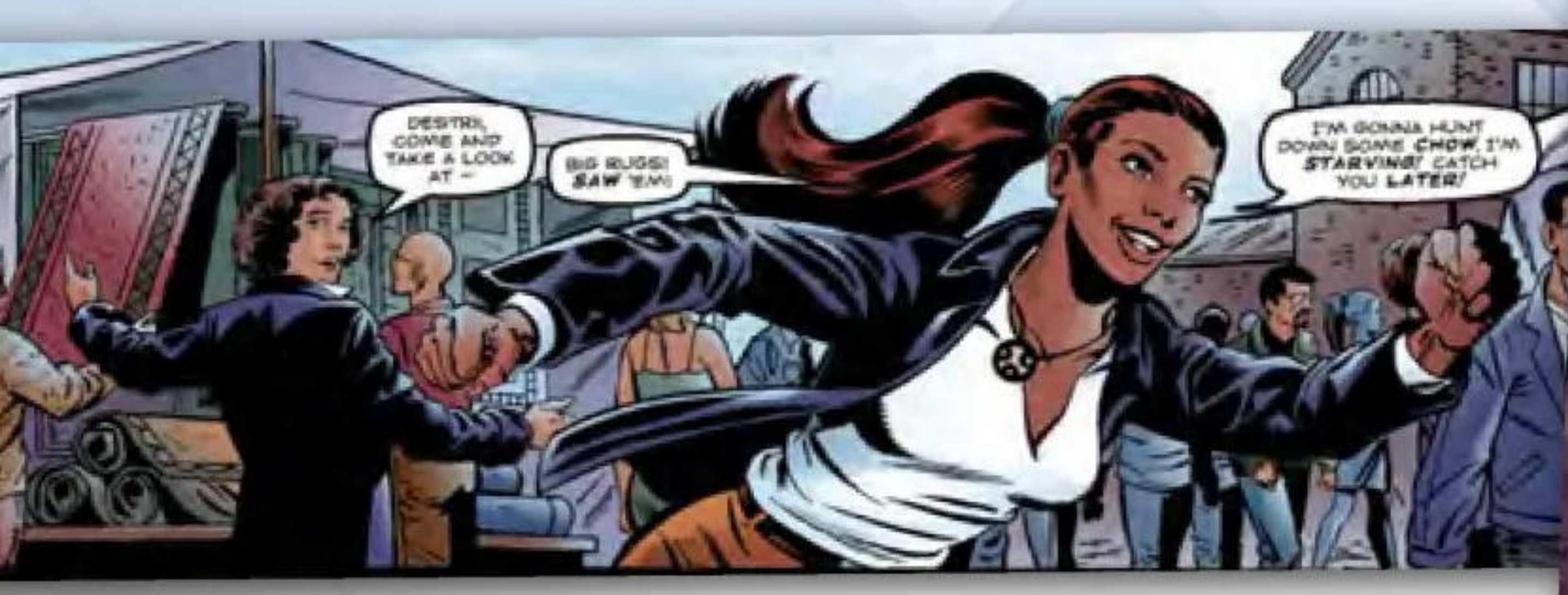
"I LOVE THE EXTRA ENERGY OF A NIGHT LIKE THIS, THE ENERGY OF THE CROWDS, THE EXTRA EXCITEMENT, AND I LOVE BEING IN CAMDEN."

RACHEL TALALAY

A HAVEN FOR THE FREAKIEST FREAKS

We've been here before. In July 2004, in the first part of **DWM** comic strip *The Flood* (written by Scott Gray, art by Martin Geraghty), the Eighth Doctor takes his new companion, Destrii, on a jaunt to Camden Town. They grab food at the market, in the same place, more or less, that the Fourteenth Doctor will park the TARDIS a little over 19 years later.

Then, in the 2019 Big Finish adventure *An Alien Werewolf in London* (written by Alan Barnes), a space-time summons from Ace, portrayed by Sophie Aldred, sees Sylvester McCoy's Seventh Doctor bring his companion Mags (played, as in 1988-89 TV story *The Greatest Show in the Galaxy*, by Jessica Martin) to *'the strangest place Mags has yet visited. A haven for the freakiest freaks and the weirdest weirdoes: Camden Lock, London, in the early 1990s.'* Tom Webster's cover art depicts the 'CAMDEN LOCK' railway bridge over Chalk Farm Road and, beneath it, the exact spot where the Fourteenth Doctor will one day jump into Shaun Noble's black cab and follow the trail of a crashed starship...


DESTRII, COME AND TAKE A LOOK AT –
BIG RUGS! SAW 'EM!
I'M GONNA HUNT DOWN SOME CHOW. I'M STARVING! CATCH YOU LATER!

BBC
DOCTOR WHO
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STARRING SYLVESTER McCOY AND SOPHIE ALDRED
CAMDEN LOCK
AN ALIEN WEREWOLF IN LONDON
BY ALAN BARNES
FEATURING JESSICA MARTIN AS MAGS

extra excitement, and I love being in Camden. The problem is, the practicalities of having so little shooting time. It's May, so it gets dark late and light early, and this whole episode takes place at night! So what I'm focussing on is, how do I get the most out of our time in Camden? If I miss a close-up, I can shoot it on a green screen back in Cardiff. But if I miss Camden, why did we come here?"

"It's incredibly hard work," says Vicki, "but I'm living all my telly dreams right now. I've made a lot of telly in my life, but this is something else. You can't get better than this. This show has such history. I keep hearing, 'You're making history. Right now, you're making history,' and that's so exciting. I've never made history before. Never. Like, I'm so normal. I'm a normal, Jewish, Essex mum of two, but I'm now part of this incredible thing... It took so long for people to have faith in me, that I could produce a big special-effects show like this. Nobody believed it, and I didn't believe it, so to be here now, for me, it's incredible. And if it stops raining, literally *all* my dreams will have come true."

Is nobody here having a bad time?? WHAT'S WRONG WITH THEM? "I had a little lull earlier," admits David, "at 2AM when we were waiting to turn over – I *definitely* yawned, maybe twice – but then the blood starts pumping again." Wrap isn't till 3AM. David lives across town. Isn't he worried he'll wake up his family when he gets in? "Listen, the kids are at Davison's," he says (this is Fifth Doctor actor Peter Davison, who happens to be David's father-in-law), "so I'm full of beans. Oh, and sugar. Do you want some?" He's bought a churro from a market stall that's stayed open because it's very much in shot. "You can have more than that." He breaks me off a bigger piece. "The sugar rush will do you good." He offers the director some too:

"Go on, Rachel, you deserve it."

"Are you doing OK?" she asks him.

"Yeah! Sugar! I'll move on to the Yorkie bars next. I give not a fudge at this time in the morning." He claps his hands, dusting off the sugar from his churro. "But are *you* OK?"

"I am at this moment," she says, waving to some fans. "Tomorrow at 4.30AM I might not be. Ask me again then."

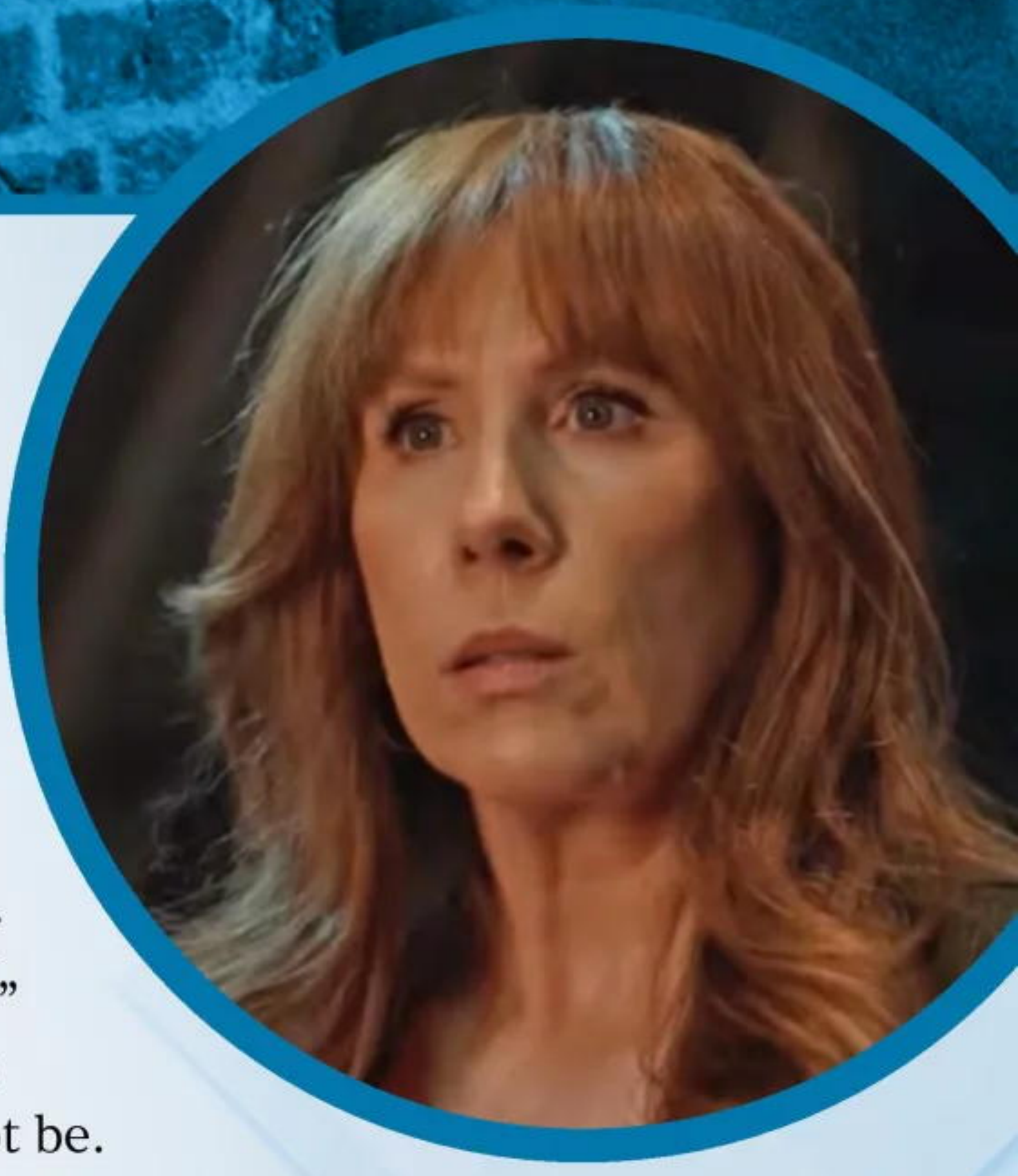
"You do get a lot of love from the fans, don't you?" says David.

"In a tiny way, which is just lovely. I mean, I'm not you," she says, with a laugh. "I love hearing them scream for you. But I'm not used to *any* of this. And... I think it's stopped raining."

"OK, here we go," says Scott. "Let's go for one. Stand by then, folks..."

They go for another take. And another.

A fox appears across the road, to watch the filming. It's probably been following the #DWSR hashtag. The N31 night bus stops at the traffic lights under the bridge. A girl on the top deck spots David. She tries to take a photo, but the lights turn green and the bus moves off and we can see her scream but we can't hear her. The heartbeat of the city drums on. →



Above: How can Donna remember the Doctor – and live?!

Below: The Camden crowds get their phones out to check the #DWSR hashtag on Twitter. Or to watch a spaceship crash.

Below: Emotional times ahead for the Fourteenth Doctor.

Bottom: Director Rachel Talalay discusses *The Star Beast* with showrunner and writer Russell T Davies, on location in Camden Market.

When I catch up with Rachel later – much later, it's October 2023, and she's chatting over Zoom from her home in Vancouver – we're five weeks away from *The Star Beast* airing on TV. "I didn't know quite *how* well the episode was working," she says, "till my family watched an almost-finished cut. I came downstairs, and my two girls were crying. It was like, *oh, OK, this does work! And on a much, much deeper level too.* To have them go, 'We knew it would be full of joy' – which I think it is – 'but we didn't expect it to be so emotional,' that was very satisfying. It was an emotional time all round."

It was. In more ways than one. Which is something that Rachel wants to talk about – here in **DWM** – for the first time publicly. "I think I *can* now," she says, "because I'm close to two years in remission. I will be this month. Two years in remission. And *Doctor Who* really helped heal me. Directing *Doctor Who* while I was only a couple of months post-chemo."

A deep breath. "I had lymphoma," she explains. "I'd been in chemo for seven or eight months. I wasn't sure if I was going to survive. Then I was offered *The Star Beast*. I thought, *I've got to do this*. I didn't tell anybody I was sick. I hadn't told anybody except very close family. And I didn't tell anyone on *Doctor Who* till I was there long enough to say, 'Look, I'm well enough, so I don't want you worried about me.' Because, frankly, I don't know that they'd have wanted to hire someone who might not have made it through the shoot. I totally get that. That's fair enough.

"But I wanted to do *Doctor Who* more than anything. I had my interview in a wig," she remembers. "It was on Zoom, so they couldn't see that I was really ill. If you saw me on the last day of chemo, I'd lost 15 or more pounds. It's rough. But as soon as I Zoomed with them, the energy came back – because it's *Doctor Who* and I wanted to do it so badly. I wanted to work with Russell, and David, and Catherine..."

"It was a brilliant interview," Russell tells me. "Absolutely brilliant. That's what it came down to in the end. Rachel is brilliant, and it's a nice sense of continuity. It's a new age, a lot of fans get a bit scared by that, a bit on edge, a bit fearful for the future. So to have someone like Rachel, who'd done *Doctor Who* before" – she directed all three of Peter Capaldi's season finales (including the **DWM** poll-winning *Heaven Sent*) and his swansong as the Twelfth Doctor, 2017's *Twice Upon a Time* – "and some of the very best *Doctor Whos*, was a wise thing to do. Also, hilariously, she's so used to coming in at the end of a series when there's no money left," says Russell, laughing, "that she was in shock at the beginning of our run, when the budget was still intact!

"Most of all, she's delightful. We were Rachel's post-cancer care. *Doctor Who* restored her to health in many ways. It was wonderful to see her getting better and better as each day went by. No-one loves *Doctor Who* more than her. She's given *The Star Beast* so much energy and warmth and life, and it just might have given the same back to her."

"I could not have been surrounded by a more supportive crew," says Rachel. "The best crew in the world. When I realised, it's all night shoots, I thought, *oh god, and I'm two months post-chemo*. But that crew – David especially – made those night shoots so fun. It's weird now, because I look back at the pictures – like that lovely one of me and David you published last issue – and that was my chemo hair. I was just getting my hair back. But I got healthier and healthier, stronger and stronger, as the shoot went on. When I got back to Canada, the doctor said, 'You're a poster child for how well someone can do after chemo. This is what people are capable of.'

"But it's just what you do," she reflects, "isn't it? – when you love *Doctor Who* in your heart so much. There was no better place for me than *Doctor Who*. My husband, who'd been day-to-day taking care of me through chemo, came over to the UK for the first two weeks [of the shoot]. He helped make sure I was strengthened enough. But I was determined. It was all about *Doctor Who*. I thought, *this is how I'm going to be healed*. And it was. I got to heal. I knew that *Doctor Who* could do that for me, and I wanted to prove it. 'Let me show you that I'm here, that I'm alive, that I'm well again, and that I'm back.' And now so is *Doctor Who*." **DWM**

"TO HAVE SOMEONE LIKE RACHEL, WHO'D DONE SOME OF THE VERY BEST *DOCTOR WHOS*, WAS A WISE THING TO DO."
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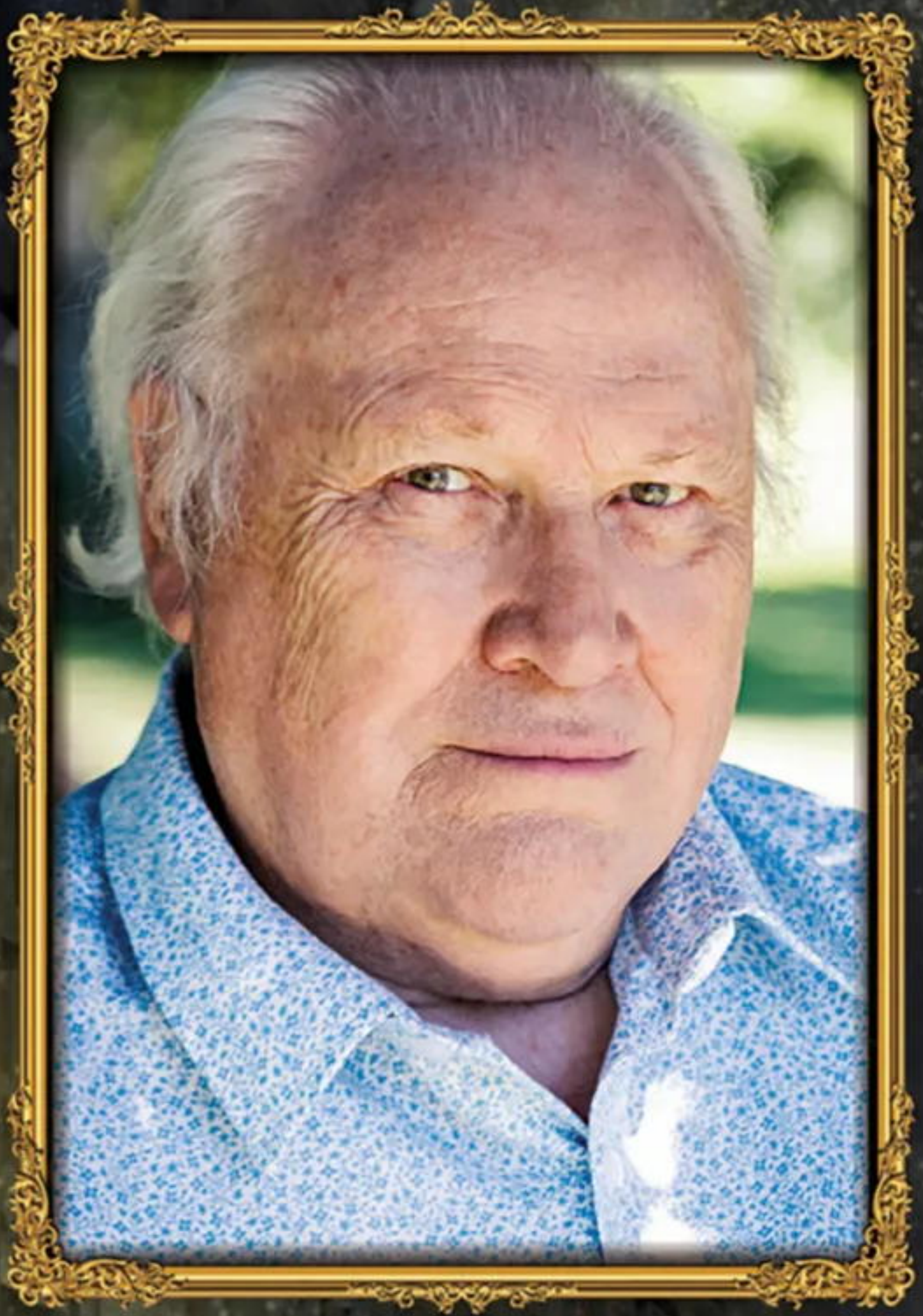

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CRIME AND COMEDY THEATRE COMPANY

“WE THOUGHT WE WERE ONLY COMING BACK FOR *ONE!*”

This page: The indomitable Donna, played by Catherine Tate.

Opposite Page: Getting married in 2009-10's *The End of Time.* Pictured with husband Shaun (Karl Collins), and her grandad Wilf (Bernard Cribbins).

Tête-à-Tate

“Is this what sci-fi’s about? Cos I think it’s wonderful.” As she gears up to star in *Doctor Who*’s 60th Anniversary Specials, **Catherine Tate** tells **Benjamin Cook** about escaping with the Toymaker and pushing the Doctor’s buttons. With timely interjections from **David Tennant**.

This interview took place before the ongoing SAG strike action.

In a dark, secluded corner of a Cardiff television studio, Catherine Tate and David Tennant are in tears. “I haven’t even talked to you about my portable milk frother,” Catherine is saying, crying with laughter.

“No, you haven’t,” says David. “For all the coffee you don’t drink?”

“Ha! For all the coffee I don’t drink.”

Catherine is cachinnating her way through a list of the gadgets (“Some high-tech, some low-tech”) that she buys online (“And then doesn’t use,” splutters David). It’s causing a bit of a commotion here in the shadows, on Stage 4, at Bad Wolf Studios. “I’m absolutely a compulsive shopper,” she explains. “I absolutely get... is it the dopamine hit? Like a gambler gets. I mean, 100% I’ve got a problem.”

“Do you have clear-outs, though?” asks David.

An intake of breath. “I do, I do.”

“Or do you just buy another house and live in that?”

“No, well, ha! No, I recently...” She can barely get the words out. “I recently got rid of my Malibu pilates table.”

“How troubled had it been by actual pilates?” enquires David.

“It was still in its box,” she confesses, propelling them both into another fit of the giggles. Two kindred spirits, rocking back and forth on their canvas chairs, corpsing helplessly.

It’s not even 10AM.

If you’re wondering why Catherine and David are in such a giddy mood, it’s because it’s Monday, 9 May 2022, and this is their first day back together on the set of *Doctor Who* in 13 years. So this... let’s call it an interview – yeah, no, let’s – might be a little chaotic.

I could ask Catherine and David what it’s like to return to *Doctor Who* – are they happy to be here? Having fun? Getting on? – but what’s the point. It’s a right laugh, clearly. “We’re just so emotional to be back,” says David, still in stitches.

“It’s... it’s different and strangely familiar,” says Catherine, of playing Donna Noble again.

“It’s been a long time, but it does feel like slipping on a...” David’s voice trails off as he glances down at his Doctor’s garb: “Oh, it’s a *different* coat, isn’t it? Heh! But it does feel like I’m slipping on an old comfortable one.”

So can they relax into it more this time around? “Yes,” Catherine jumps in, without hesitation.

“I hope so,” says David, “because in a way there’s nothing to prove. We always knew we were only here for a quick run around the garden, to revisit something that was so special and joyous. But long-term” – he laughs cheekily – “well, it’s not our responsibility.”

Catherine laughs too. “That’s right. These episodes are a bridge between one era and the next. That’s very much what we are. We’re bridging between two eras. We’re the sort of stepping stones of a hopefully happy time in fans’ minds.”

But both actors are adamant: aside from the opportunity to work with each other, it’s showrunner Russell T Davies’ scripts for these three 60th Anniversary Specials that have tempted them back. “They’re amazing,” says David.

“Such great scripts,” agrees Catherine.

“Although, actually,” he realises, “we did say yes long before we saw a script. That was very high-risk,” teases David.

“This wasn’t going to be anything other than spectacular, though, was it?”

“Well, quite. But these [episodes] did grow, between the first conversation [and now].”

“Totally,” says Catherine. “We thought we were only coming back for *one!*”

How has Donna’s life moved on since we last saw her, in 2009-10’s *The End of Time*? She still can’t remember the Doctor – he wiped her memories, to save her life, at the climax of 2008 episode *Journey’s End* – but now she has a family: with husband Shaun (played by Karl Collins), she’s a proud parent to 15-year-old Rose (Yasmin Finney). “Ahhh! Yes, I’ve acquired a daughter,” says Catherine, happily. “The thing about Donna is...” She pauses and composes herself. It’s time to be serious. “Do you know, Russell – he’s so clever – always knew this about her, more so than I did, I think: Donna has to personify the ordinary, because she is also *extraordinary*.

“After she left the Doctor, she didn’t know what she was missing – those memories – and it manifested in a breakdown, as far as Donna knows. That’s what her family have told her. ‘You had a bit of a breakdown, and then you got better.’ You know, she was exhausted. But the way she got through it was by living the everyday life, which couldn’t be more different to [the Doctor’s] and to what she’d experienced with him.

“So Donna knows what’s important. In the end, it’s family. She wants to be with her family. She wants ordinariness. Because I think she knows deep down, in the depths of her memories, what else is out there... and it terrifies her. So it’s lovely that she’s got a family in this, and she loves them. But also,” says Catherine, tantalisingly, “now she wants her best friend back too. It’s about time.”

As we chat, Catherine and David’s comeback is still very much under wraps. Yesterday – 8 May – Ncuti Gatwa was revealed as the new Doctor. Everyone outside these studio walls is calling him the Fourteenth, even BBC News. “I suppose it’s a bit peculiar,” concedes David, “because Catherine and I are still sort of a secret. Which is also part of the fun of it.” It’ll be another six days before the carefully worded announcement of Catherine and David’s unspecified involvement in these Specials. Even then, David’s appointment as the Fourteenth Doctor – Ncuti is the *Fifteenth* – won’t be confirmed until October’s *The Power of the Doctor*. “We’re hoping to baffle and intrigue and do a bit of a sleight of hand,” says David. →

→ "I think as long as you don't confirm or deny..." reasons Catherine.

"I mean, we're going to be filming on the streets next week," he points out, "so we can't get away with pretending it's not happening at all."

Yes, but Catherine has a cunning plan: "Let's tell everyone that it's for a completely different show?"

Aaand... the giggles are back. Now they're both snickering like school kids again, their laughter ricocheting off the walls of Stage 4.

In fact, next week's filming will see the *Doctor Who* team decamp from Cardiff to Camden Town (see pages 30-36). "Camden?" says Catherine. "Oh, I grew up around there. Central London, yeah." She was born and raised in Russell Square, Bloomsbury, in the London Borough of Camden – with the glittering West End on her doorstep. "Mm. Stardom beckoned!"

"You were practically *born* on the stage," jokes David.

As a child, Catherine enrolled at the renowned Sylvia Young Theatre School, famed for fostering the talents of stage and screen sensations. But she left after just one week. "Even at that age I realised I wasn't Bonnie Langford," she said, in an interview with *The Independent* in 2004. "It was very competitive." She applied to the Central School of Speech and Drama instead, getting in on her fourth attempt.

And now here she is battling extraterrestrials – and Donna's destiny – on a sound stage in Cardiff. "Never mind Shakespeare, *this* is what made drama school worthwhile," she says – and I think she means it. "Look at me chasing a space rat around a kitchen!" This is the Meep, a gentle, furry alien who fell from the stars and found its way into Donna's backyard just in time for Special 1, *The Star Beast*. "*What* a star! Have you seen it? It'll be upstaging all of us," Catherine says of the Meep. "Isn't it – awww." It's adorable, right? "In real life? Yes. Donna calls it a space rat, but *I* really love it. I just find it so... soulful."

"It's beautiful," agrees David. "And then it starts talking to you, and you can't quite believe it. I must show you the original drawings," he tells Catherine, referring to **DWM**'s *Doctor Who and the Star Beast*, the 1980 comic strip on which this TV version is based. "I read the comic when I was a kid –"

"Of course you did."

"– so I remember the Meep from when I was eight. Our one's so like it."

But working with the Meep pales in comparison to being reunited with each other. "It is *wonderful* to be with David again," Catherine says. "He's fantastic. He's magnificent. Oh, he's looking me in the eye now. He's eyeballing me." A raucous chuckle.

"Of course, all this is happening because of Catherine," David reminds us. "It was her idea."

"It *was* my idea," she says proudly. "Well, prompted by Russell. I didn't just ring him up out of the blue and go, 'Listen, come on.'" Well. No, but not far off. In December 2020, after a lockdown tweetalong of Catherine's *Doctor Who* debut, 2006's *The Runaway Bride*, organised by **DWM**'s Emily Cook – where the cast and crew watched and tweeted simultaneously with fans worldwide – Catherine messaged Russell to say how wonderful it was to see the episode again.

He messaged back: "God, let's get David to do some more Doctor & Donna."

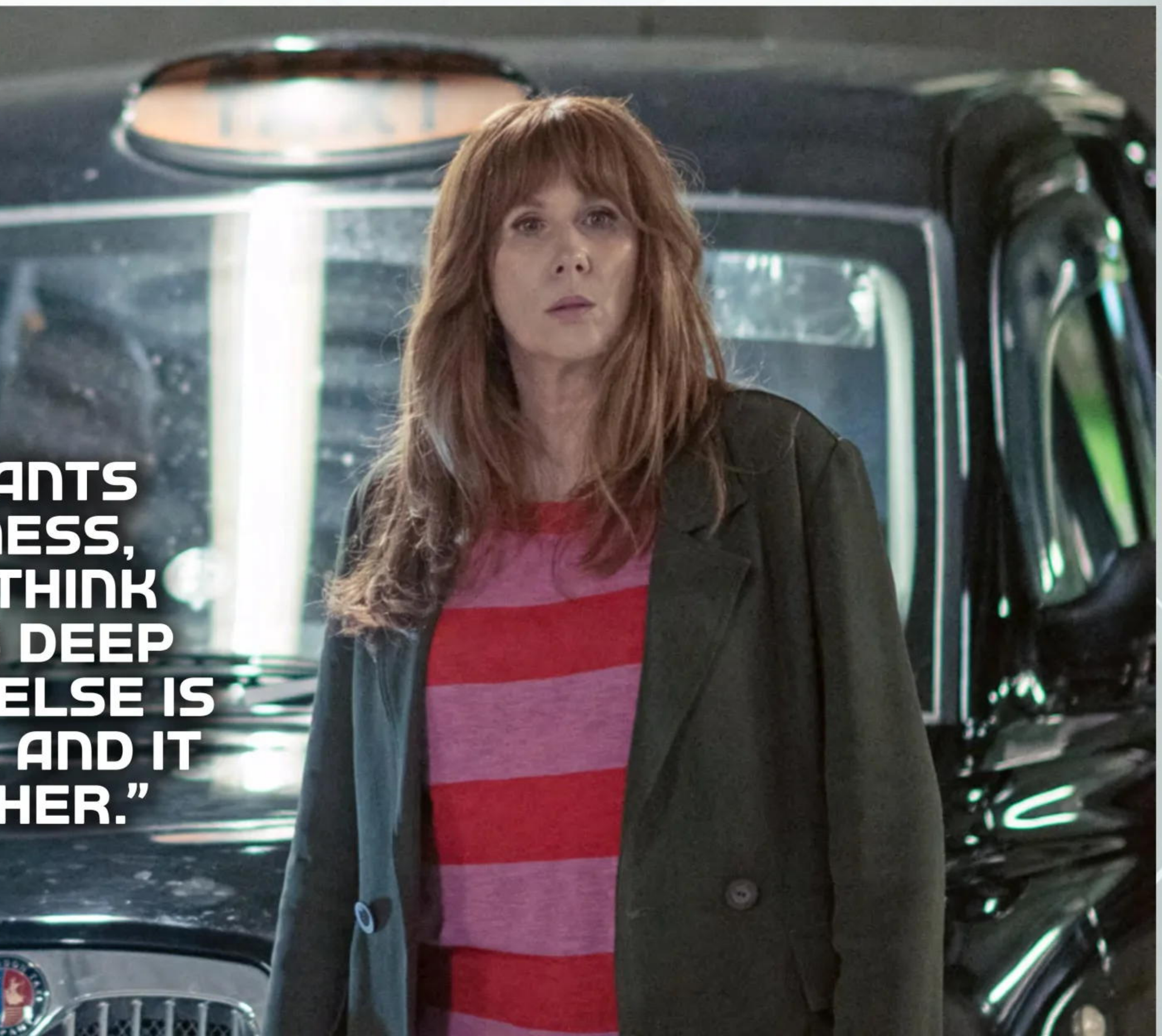
"Let's do it!!!" replied Catherine, then a few days later: "David said he'd do it in a heartbeat. Who do we need to speak to? Come on, let's get the old band back together."

And so they did. "But obviously it had to be with David," says Catherine, when asked if either of them would have returned without the other. "I mean, it would have been weird if Russell had gone, 'Let's stick her with Chris Eccleston!' Or if I'd said I'll come back, but –"

"– only with Sylvester McCoy," suggests David.

"I'd have LOVED that," insists Catherine. (David nods as if to say, actually, no, fair enough. "Do you know, Sylvester hasn't aged," he adds. "If I were Russell, I'd bring him back tomorrow." Now, there's a thought.) "But there was never any suggestion that it wouldn't be the two of us, which made it all the more appealing," continues Catherine. "For years it was like 'if wishing made it so' that we could come back and do this again. Then against all odds, we have. You wouldn't have bet on it, would you? Although, I do think I

Below: Yasmin Finney as Donna's daughter, Rose Noble.



Bottom: Taxi for Noble! Donna in 2023's *The Star Beast*.

"DONNA WANTS ORDINARINESS, BECAUSE I THINK SHE KNOWS DEEP DOWN WHAT ELSE IS OUT THERE... AND IT TERRIFIES HER."

> “NEVER MIND SHAKESPEARE, THIS IS WHAT MADE DRAMA SCHOOL WORTHWHILE. LOOK AT ME CHASING A SPACE RAT.”

always held on to the idea. I used to say sporadically, ‘Oh, let’s just do a lost adventure. The Doctor and Donna: The Lost Adventures.’”

“Before it’s implausible,” says David. “Before we get too old.”

“Before no-one believes that we were ever in it in the first place,” says Catherine, laughing.

A hop, skip and a jump forward in time: from Catherine’s first day back on set to her final one. It’s Tuesday, 26 July 2022, and Catherine might be playing Donna Noble for the last time. Oh, and she’s on the new TARDIS set. NO SPOILERS! We’re telling you nothing. AVERT YOUR EYES!!

During a break in filming, I catch up with Catherine in the Make-Up tent next to the TARDIS, on Wolf Studios’ Stage 6. David is here too. “Don’t mind me,” he says, whipping out his phone. “I’m just gonna sit here on Wordle.”

Wordle isn’t really Catherine’s thing. Neither is sci-fi (this is the woman who, famously, thought the Sontarans weren’t played by actors but “ran on electricity”) – “I feel my comprehension is a bit too lowbrow for sci-fi. It just baffles me,” she told *The One Show* in June – so dare I ask: what does she make of this shiny new TARDIS control room? “Oh! It’s fantastic,” she beams. “It’s impressive in its vastness.

“I realised, when I walked onto it yesterday, I’d not seen it. We kept walking past it [while it was being constructed] and I’ve been peeking in, but it all seemed to come together very, very quickly. For ages, it was just this shell, this massive shell, and then when we stepped on yesterday… it’s something else. I’m going to say… *splendid*. I’m going to say *luminous*.”

“Ooh, that’s good,” says David.

“Mm, I’m going to say that, then.”

“The luminousness really elevates it,” he says. “They switch on the lights and it… glows. Oh! *GLOWS.*” Well, that’s his first Wordle attempt sorted.

“Also, the detail on the console,” gushes Catherine.

“Oh, it’s got everything.”

“It’s like magic. Every part of it tells a story.”

“Hm,” says David. “*STORY.*”

“There’s one set of TARDIS buttons that fascinates me,” says Catherine.

“Which ones?” says David.

“The blue ones, then you turn them on and they’re transparent.”

“Oh, those ones, yeah!”

“Is this what sci-fi’s about? Cos I think it’s wonderful,” says Catherine, grinning. “Finally, I *get* sci-fi.” She roars with laughter. “But it’s a lot to take in… It’s like… apparently” – she fixes us both with a look – “he’s not even called Dr Who. Did you know that? He’s the Doctor!!”

There’s a short silence.

“Yes,” says David. “*Doctor Who* is the name of the show.”

She shrugs. “I just thought Who was his surname. Well, I find that strange.”

It is a bit.

Another silence.

“TRYST!!” exclaims David. I think he might have completed today’s Wordle. →

WHO YOU’RE GONNA BE AT 15

When we last saw London’s finest temp, Donna Noble, in the 2010 New Year’s Special, *The End of Time* Part Two, she was getting hitched to Shaun Temple. It’s now 2023 – 13 years and 11 months or so later – and Donna and Shaun have a 15-year-old daughter, Rose. Something… doesn’t quite add up.

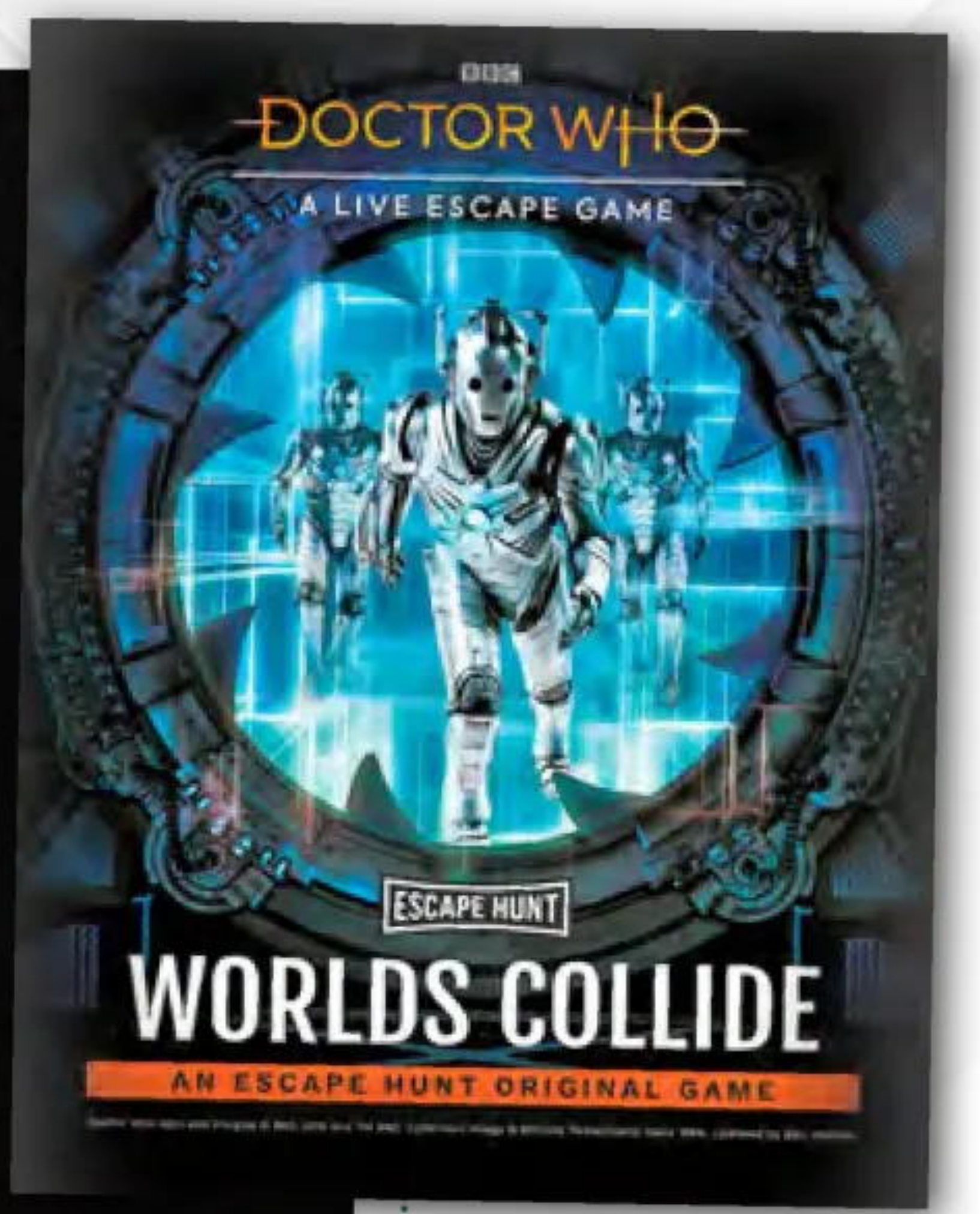
“We slightly fudged the years with Donna,” confesses Russell T Davies. “But you mustn’t forget, uh, that time cloud that descended on Camden in 2017 and dislocated everyone by exactly eight months and three days. We’ll tell that story one day. I will come to that in Series Seven,” he jokes. “So if you want to question Rose’s age, fear not, I will take care of it. If we hadn’t found Yasmin [Finney, who plays Rose Noble] – who was 18 when we cast her, but could play 15 – I was on standby [to rewrite the script]. You know, if Rose had to be 20 years old, I’d have made that time cloud bigger!”

Top: “Meep meep!” The Nobles have a house guest.

Above: Rose actress Yasmin Finney.

Above: The Doctor (David Tennant) and Donna in Special 3, *The Giggle* (2023).

Below: Neil Patrick Harris as the Toymaker.



→ Since our chat a few weeks back, Catherine has been playing opposite another mysterious, unknowable being with no surname: the Toymaker ("First name Toy, last name… Maker?" she asks me, with a wink), who was last seen in *Doctor Who* in 1966. The Toymaker ("The show is just beginning!") now has – you've seen the trailers – a German accent, a puppet theatre, and a zillion costume changes. Russell has described him as "the greatest enemy the Doctor has ever faced" ("Till the next one," says David. "Yeahh," smiles Catherine), so might this toy-making Tausendsassa – who arrives in Special 3 – also spell the beginning of the end for poor Donna?

How did Catherine enjoy meeting Herr Maker? "Well – forgive me, readers – I didn't know about the Toymaker," she says. "But I think Neil [Patrick Harris, who plays him] is brilliant. In fact, when we first came on, we met him during one of the scenes in the toyshop and he was in character."

"That's right! I'd forgotten about that," says David.

"He greeted us in character. It was… yeah, magical. It was very cool."

Is he one of those actors who keeps the accent going off camera? "He didn't stick with it, no," says David.

"I think it was his first day," explains Catherine. "Maybe he was trying to find his feet. He was, like, juggling and… well, juggling, and juggling with the words, and juggling with different voices, because he did a few; the character has a few incarnations."

You'll have seen some of them in the trailers. The Denglish-speaking toy-maker and puppet-master. The top-hatted, white-tie-tuxedoed dancing magician, rocking some seriously sinister eyeliner. The American bandleader, covered in rose petals. The one in the Biggles get-up, perched in the pilot's chair of a… laser cannon or… anti-aircraft gun? ("Your fight is with me!" screams the Doctor.)

"He was brilliant and terrifying," says Catherine. "Yeah, no, Neil was great. Do you know, we went to an escape room with Neil? He loves them. It was his birthday while we were here…"

The actor celebrated his 49th while filming *Doctor Who* in Bristol last month. By day, he donned the Toymaker's tux and shimmied gleefully on the streets. By night, he took David and Catherine out to dinner, then on to Worlds Collide, Bristol's best – and only – *Doctor Who*-themed escape room. Players are given 60 minutes

BAD, BAD BOY, SHINY TOY

When we last saw the enigmatic, godlike Toymaker, in *The Final Test*, the climatic episode of April 1966 four-parter *The Celestial Toymaker*, his game-playing realm was destroyed by the Doctor (played, back then, by William Hartnell). It's now 2023 – 57 years and 7 months or so later – and the inscrutable ludophile is returning. What makes the Toymaker ripe for reinvention? "Good question," says the newest Doctor, David Tennant. "There's obviously something about that character. He's tenacious, isn't he? He nearly came back in the 80s [in *The Nightmare Fair*, a serial planned for *Doctor Who*'s original – abandoned – 1986 season], and I think Big Finish have used him, so this is clearly a character who has unfinished business.

"There's something – and this is what Russell [T Davies] plays on in the script – unknowable about the Toymaker, which is what makes the character feel so potent. So many possibilities. You don't quite know what he is. He's not a Time Lord. He's not a mad scientist. He's something from a slightly different reality. That's part of what unnerves the Doctor."

Top: What's up in Donna's attic? Well, she is. And so is the Doctor, Donna's mum, Sylvia (Jacqueline King) and husband Shaun.

Above: Catherine and David in May 2022, delighted to be back on *Doctor Who*.

> **"THE DOCTOR AND DONNA LOOK AT EACH OTHER, THEY CLING TO EACH OTHER... YOU KNOW, THEY ARE *RAW*."**

to work out how to close a tear in the fabric of space-time, before the Cybermen break through (the Toymaker has fought the Cybermen!!). "He'd booked it out," says Catherine. "He'd shut down the whole place [for the night] and they let us in."

"Proper Hollywood," says David.

"Innit, though! That's old money, that is," she laughs.

"And Jodie [Whittaker's Doctor] turns up," says David. "She was on a PA. As if –"

"– as if she's calling you. And there was a scarf. And a sonic screwdriver."

"And a Cyberman."

"A Cyberman head, yeah."

Aren't Catherine and David... you know, overqualified for a *Doctor Who* escape room? "I was quite hopeful," he says. "I thought, *these are puzzles I'm going to be able to solve*. But then–"

"There were *chess pieces*," says Catherine, in much the same tone of voice in which Donna once informed the Doctor that Santa's a robot. "I mean, oh my God! Sorry, but how the hell –?" Neil was brilliant at it, though. "He was annoyingly good." The Toymaker and his games are quite notorious. "Yes, because then he went, 'Let's do another one! We're gonna do the World War Two room.' That's when I came to life."

"It's true," says David.

"I loved that one. It was great. We were spies and we'd infiltrated a Nazi bunker."

"It involved a bit more role play, didn't it? Very Toymaker. And zome outrageous ack-sents!"

"But after the *Doctor Who* one," says Catherine, "it was clear that Neil and David were better at it. There was a clear division between the coulds and the could-nots. So Neil and David went into one room, and me, [executive producer] Phil Collinson, and Charlie [De Melo], who plays... is it Charles Banerjee? [glimpsed in last year's Christmas Day trailer, rushing through the rain towards Mr Emporium's toyshop] – went in another room. I'd said to Phil and Charlie, 'Let's cut the deadwood and go into a room on our own.' You do it against each other, and see who gets out first.

"So me, Charlie and Phil had a right old laugh," recalls Catherine, cracking up, "while David and Neil went off and... got out much quicker. Midway through ours, they'd already finished and were watching us scrabble around trying to get out of our German bunker." She chuckles at the memory. "Then suddenly through the PA comes: '*DONNAAA!!!*'"

David says nothing, but he looks very pleased with himself.

The Toymaker's returning episode – Special 3, *The Giggle* – is previewed next issue. Catherine loves all three 60th Anniversary Specials, she refuses to pick a favourite, but it's this third one, she says, that shook her up the most. "The first time I read the scripts, we were sent them in order, so we got [Special] 1, and we got [Special] 2, and there were all these through lines," she explains. "And Russell is very, very deliberate in his stage directions, he doesn't write anything that's not meant to be there, he doesn't write anything that's wasted or not to be shot or not to keep in mind when you're playing it...

"There was so much stuff about, you know, how the Doctor and Donna look at each other, their history, they're drawn to each other, they cling to each other... you know, they are *raw*. And I was thinking – when I'd only read 1 and 2, I was thinking – *oh my God, how's he going to end this?* Because the Doctor and Donna shine so brightly. But that could *not* end well...

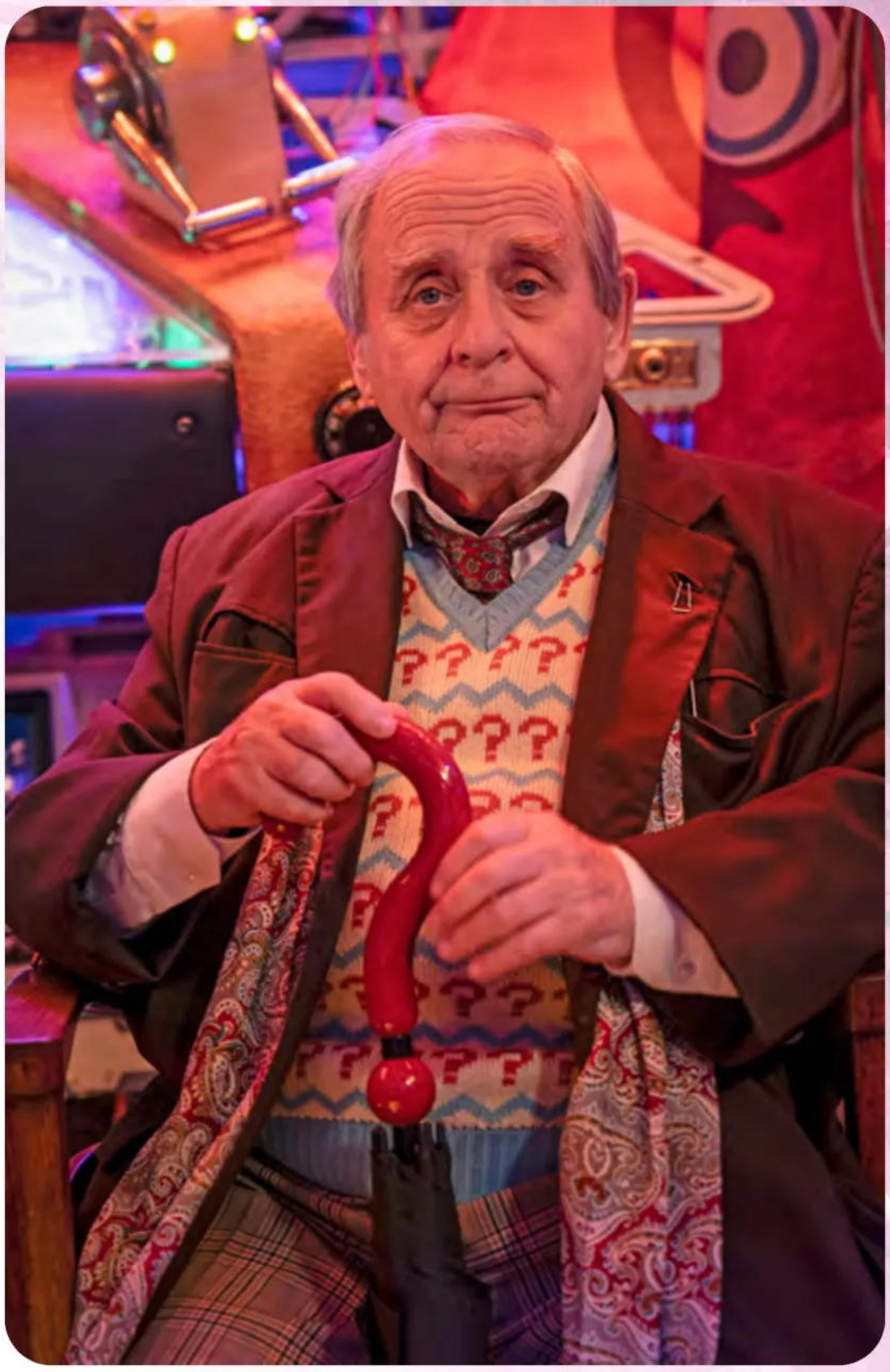
"It didn't all make sense until I'd read [Special] 3. When I read it..." She breaks off. Has she said too much? Or maybe it's because she's tearing up. (Are they sad tears or happy ones? We'll find out when we watch *The Giggle*, I guess. Just don't be fooled by the mischievous title.) "After I'd read the third episode," says Catherine, steeling herself, "I texted Russell and was like, 'Oh... my God.' I was a little bit taken aback, actually, at what happens. I think Russell has always known how Donna's story should end. It's powerful and it's brilliant. And it feels... right." **DWM**

A TASTER BEFORE THE FEAST

Before **DWM**'s in-depth coverage of the newly announced *Tales of the TARDIS* kicks off next issue, **Jason Quinn** gives us a tasty little appetiser, just to keep you going.

Most of you will already be binge-watching your favourite *Doctor Who* stories following the release of the back catalogue on BBC iPlayer earlier this month, and all of you will be salivating at the plethora of extras on offer, most notably the surprise addition of *Tales of the TARDIS*.

Some, if not most of you will already have watched all six stories that have been given brand-spanking new fully scripted additional content. But for those of you who don't have a clue what I'm blethering on about, have no fear, all is about to be made clear as water (and if it makes you feel any better, I was no wiser than you until just a few minutes ago, that's how fast things are moving in the Whoniverse these days). Over the next few issues of **DWM** we will be bringing you in-depth coverage of all the scenes made for *Tales of the TARDIS*, but in the meantime, we'll give you a quick run-down of the actual episodes the new material highlights, before you sit down to watch them all.



SIX STORIES HAVE BEEN GIVEN BRAND-SPANKING NEW FULLY SCRIPTED ADDITIONAL CONTENT.

So, what six stories? What new drama? Will you just cut to the chase and tell us what you mean? Yeah, yeah, I hear you, I'm just building up that mouth-watering sense of antici-p-p-pation. Right, let's get down to it. First off, we've got *The Time Meddler* (1965), a classic historic romp that takes the First Doctor, Vicki and Steven Taylor back to 1066, where they have to stop a mysterious time traveller, known as the Monk from altering the course of history. For lovers of William Hartnell's First Doctor, it's a great story in its own right, but now it's even better. The new *Tales of the TARDIS* content is produced by Scott Handcock (the man who puzzled fandom by coining the acronym *TOTT* a few months back) and directed by Joshua Thomas. It takes us back to the TARDIS and stars Maureen O'Brien as Vicki and Peter Purves as Steven, both reprising their old roles, almost sixty years later. Talk about Extras! This is Extra-EXTRA!

Next off, *Tales of the TARDIS* gives us two of my all-time favourites, with Wendy Padbury and Frazer Hines proving they've still got it as they bring their old characters of Zoe and Jamie back to the screen with all-new content to make your enjoyment of *The Mind Robber* (1968) even greater. Yes! My earliest memories of *Doctor Who* are of Patrick Troughton's Second Doctor, Frazer's Jamie and Wendy Padbury as my first crush, Zoe. This tale sees the TARDIS crew in a land of fiction, as they try to stop an enterprising alien race from transporting everyone on Earth to this strange dimension, leaving the planet ripe for colonisation.

The third story to receive the *TOTT* treatment is 1972-73's tenth anniversary showcase *The Three Doctors*, featuring Jon Pertwee as the Third Doctor, Patrick Troughton as the Second Doctor and William Hartnell as the First Doctor. The thrilling new scenes star Katy Manning returning as Jo Grant and Daniel Anthony is back as Clyde Langer from the much-missed *Sarah Jane Adventures. The Three Doctors* was the first multi-Doctor story and also marked the end of the Third Doctor's exile on Earth. For those who haven't seen it, I'm not going to spoil it, go and watch it now. For those who saw it first time round, let's remember the excitement we felt when we first saw that incredible *Radio Times* cover that asked the question *Which Doctor is Who*? →

Opposite page above: The Fifth Doctor (Peter Davison) and Tegan (Janet Fielding) in *Tales of the TARDIS*.

Opposite page below: Jamie (Frazer Hines) and Zoe (Wendy Padbury).

Above left: The Sixth Doctor (Colin Baker).

Above right: The Seventh Doctor (Sylvester McCoy).

Below left: Clyde (Daniel Anthony) and Jo (Katy Manning).

Below right: Peri (Nicola Bryant).

Right: Ace (Sophie Aldred).

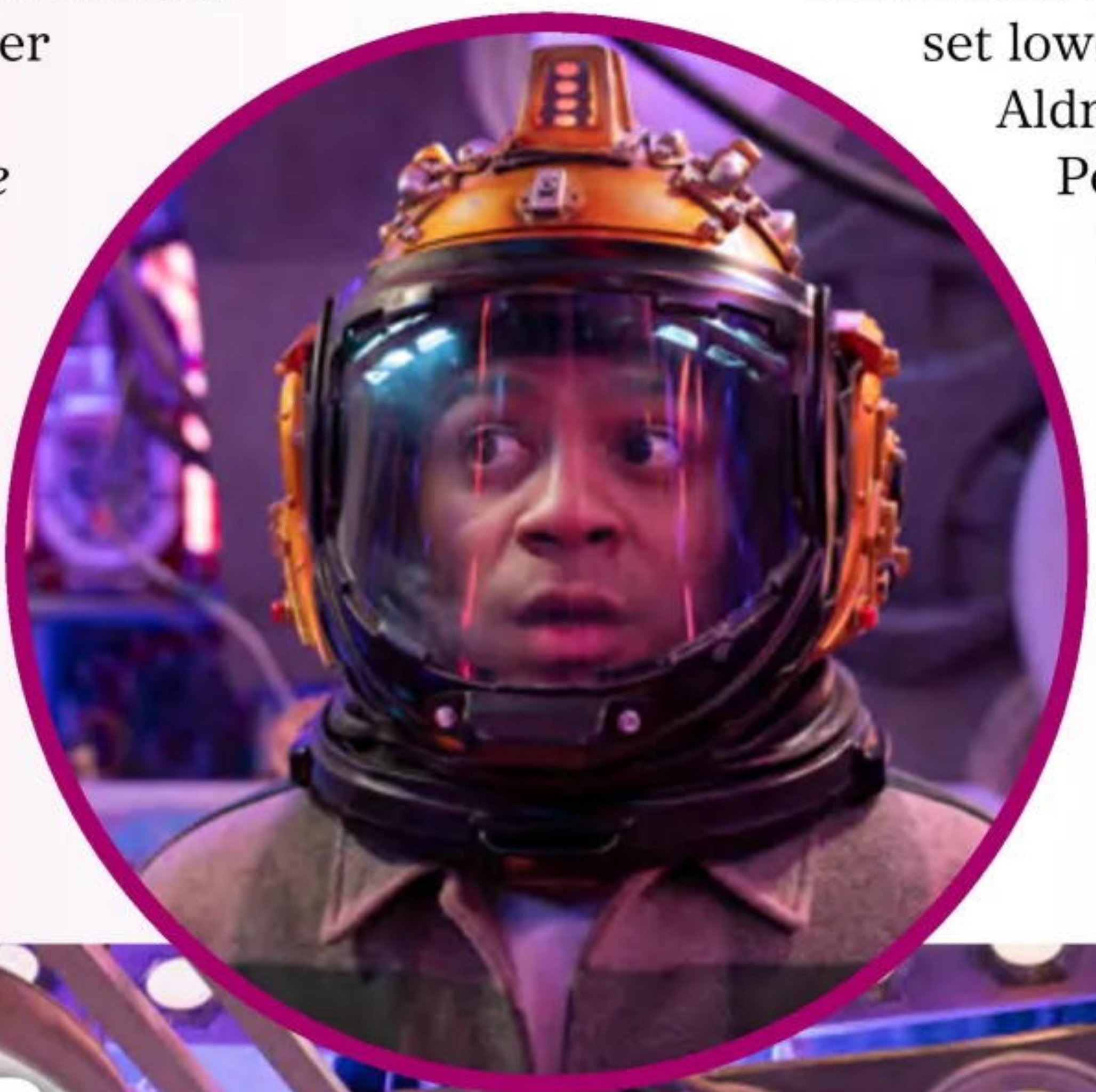
Below right inset: Clyde puts a helmet on.

Bottom: Vicki (Maureen O'Brien) and Steven (Peter Purves).

→ The fourth adventure to get this full-on treatment is *Earthshock* (1982). It's got Peter Davison's Fifth Doctor, it's got Cybermen, it's got Adric, Nyssa and Tegan. I remember re-watching this in the 1990s with my young son, Dylan, who was left inconsolable thanks to the tragic events that transpired. Don't worry, anyone who hasn't seen it, I'm not going to spoil it for you, but this is the perfect moment to watch it, because you will be treated to the return of Peter Davison as the Fifth Doctor and Janet Fielding as Tegan with a curtain raiser and a curtain call that leaves you stunned.

We jump forward to 1985 and *Vengeance on Varos* for our fifth *Tales of the TARDIS* classic. This time Colin Baker and Nicola Bryant make a welcome return to the TARDIS as the Sixth Doctor and Peri, as they introduce a tale that originally saw them visit a dystopian world where torture and executions are considered public entertainment. It's not a pleasant place to visit, but it's a cracker of a story. It also stars Nabil Shaban as Sil, one of the nastiest and most entertaining villains you could ever hope to meet.

Last but not least we have *The Curse of Fenric* (1989). This story sees Sylvester McCoy's Seventh Doctor and Sophie Aldred's Ace travel back to a World War II naval base near Maiden's Point, where they encounter an army of vampires... well, Haemovores to give them their proper name, but if it looks like a duck and quacks like a duck... well, you know what I mean. And, no, don't worry, the vamp... Haemovores don't look remotely duck like, although they are really *foul*. It's a real chiller, and I love it, and of course, Sylvester returning as Seven and Sophie making a comeback as Ace is worth the price of admission alone... and even better, there is no price of admission, so what's not to love?!



You will all be relieved to know that **DWM**'s Ben Cook was on set for the shooting of all these great tales, and he's conducted some pretty cool interviews with all six pairings. The bad news, is, you'll have to wait to see them, but they are coming over the next few issues. So, make sure to stay tuned as we bring you the on-set lowdown from Sylvester McCoy, Sophie Aldred, Colin Baker, Nicola Bryant, Peter Davison, Janet Fielding, Katy Manning, Daniel Anthony, Frazer Hines, Wendy Padbury, Maureen O'Brien and Peter Purves (incidentally, he was also my favourite Blue Peter presenter). We'll also be talking to Scott Handcock and Joshua Thomas on how this all came to pass, so make sure you don't miss a single issue... ever! **DWM**

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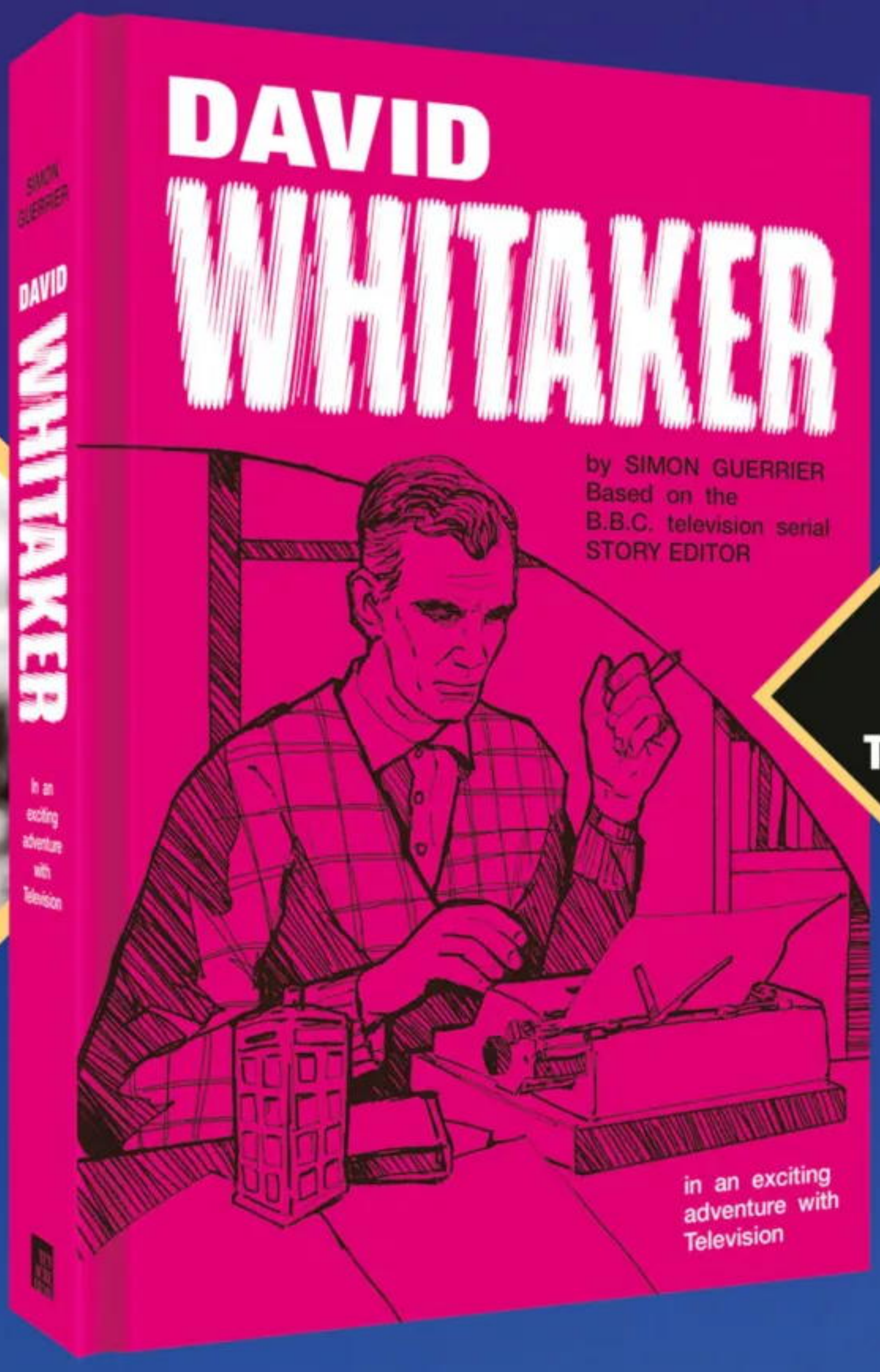
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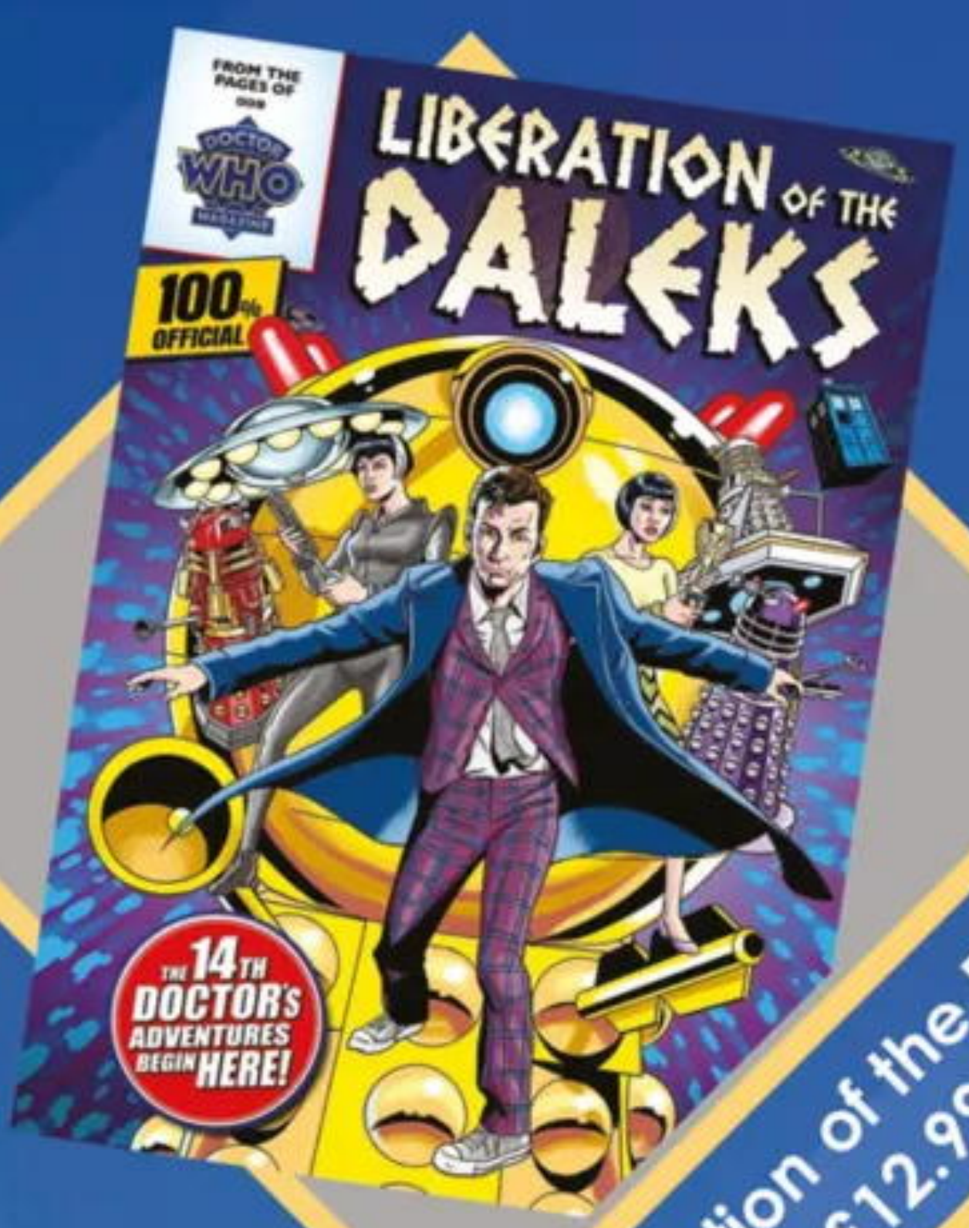
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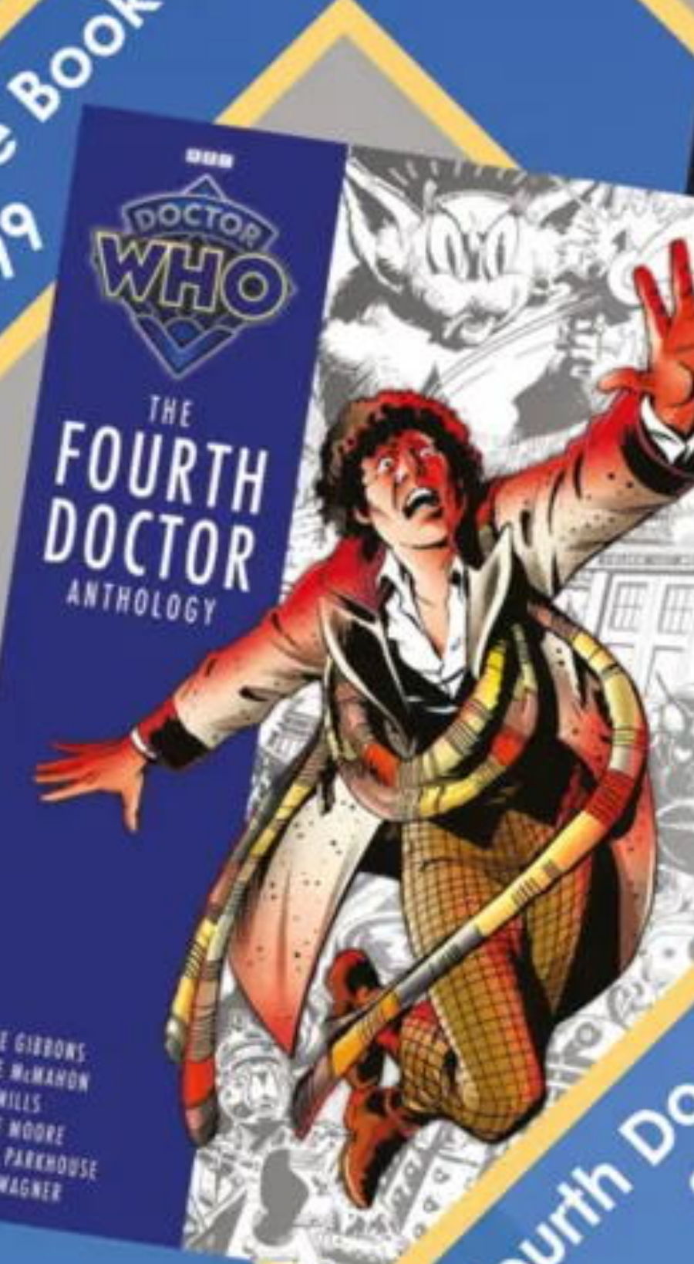
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60 Objects, 60 Years

2018 to 2022: Swiss Army Sonic to Boney M Single

It's included flambeaux and squarials, a cuddly owl and a giant maggot. **Jamie Lenman** presents the final five items in his catalogue of one object for every year of the show's history.

2018

'Swiss Army' sonic screwdriver

When *Doctor Who* returned in 2005, once and future producer Russell T Davies made no bones about the toyetic appeal of the resurrected sonic screwdriver, and history has proved him right. Seemingly endless variations of buzzing metal wands have since found their way into Christmas stockings, school playgrounds and finely curated home displays worldwide. It's telling, then, that the Thirteenth Doctor's unique variant – or, as she called it, the "Swiss Army sonic... with added Sheffield steel" – was revealed, not during an episode of the show, nor even in a series of press shots, but rather in toy form at the 2018 San Diego Comic-Con.

Two versions were unveiled on the day – UK licensee Character Options' version, with light-up effect and special sounds, and US company Se7en20's take which, while smaller, featured a spinning crystal function that the CO version lacked.

"I have the Se7en20 replica in my possession," says Jossa Manalili of the Philippines. "The crystal on the top is definitely one thing I like about the sonic, because not only is it different from the previous ones, but it gives a realistic approach when I hold the sonic itself – especially if it's spinning."

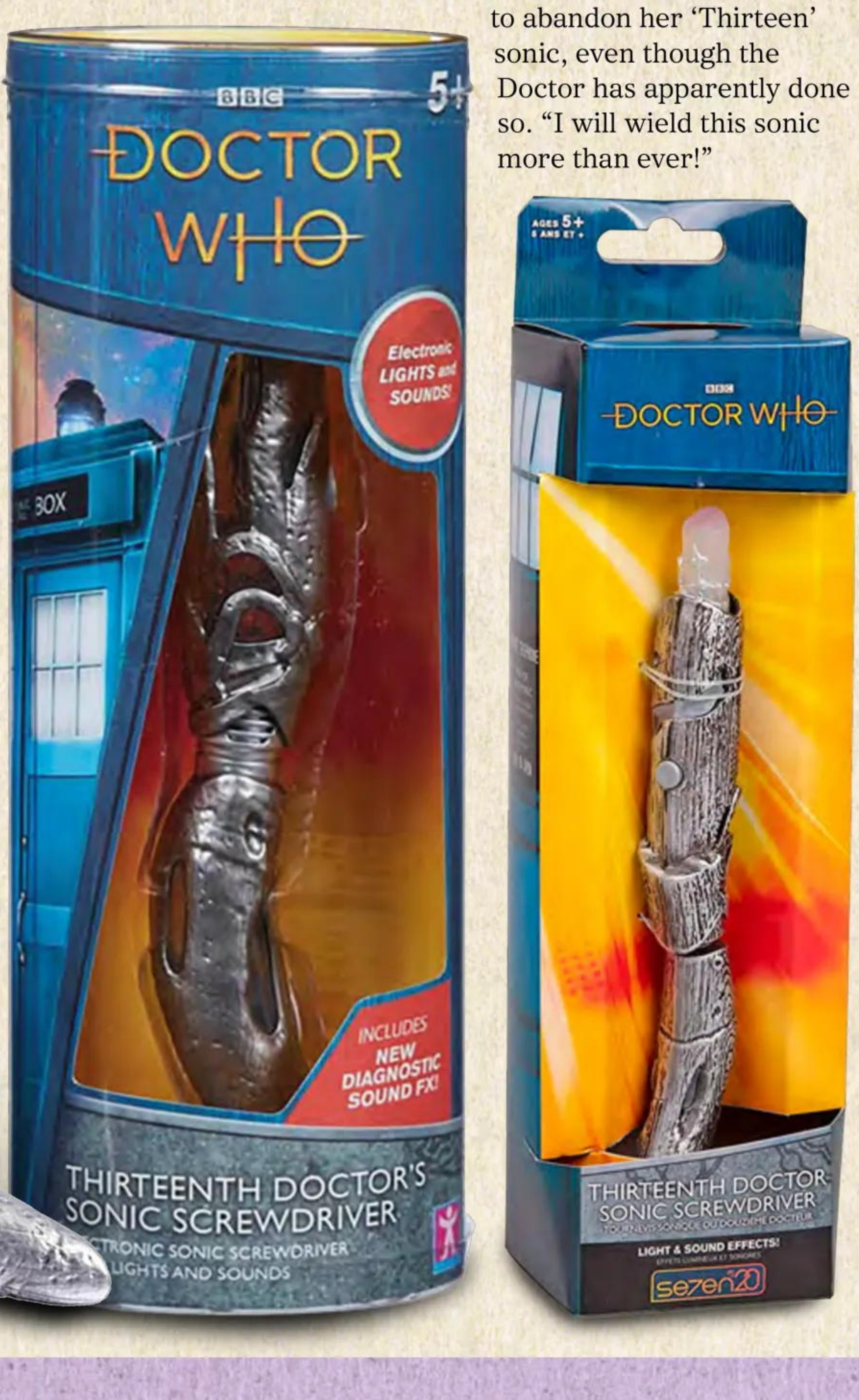
Not to be outdone, Character Options later released a variation featuring a 'fogged effect' crystal, which some considered an odd move. "I like the clear crystal version better, just because the texture looks much more accurate to the real one," says Taylor Braithwaite from Surrey, who goes on to praise the overall design. "It's different because it feels more alien compared to all the other sonics, from both 'classic' and modern *Who*. Other sonics feel robotic and mechanical, while Thirteen's feels organic and 'alive'. Thirteen is certainly a more alien Doctor, and the tools she chooses to use and make reflect that."

In addition to these twin toys, prop-makers Rubbertoe Replicas went on to produce a line of screen-accurate sonics using "exactly the same techniques, materials, measurements and designs as the filming prop." At a hefty £750 plus tax and shipping, it remains out of reach to all but the most dedicated collectors. "It's on my 'dream-to-own' list," chuckles Taylor. "I'd be worried to use that sonic since it's a valuable collectable and I love to take my sonics to conventions."

After all, what are sonics for, if not for brandishing with unbridled enthusiasm? "I still use it whenever I go to cons, outdoor photo shoots or events," says Jossa, unwilling to abandon her 'Thirteen' sonic, even though the Doctor has apparently done so. "I will wield this sonic more than ever!"

Above: Jodie Whittaker brandishes her new sonic screwdriver at the San Diego Comic-Con in 2018, as Tosin Cole looks on.

Right: Sonic screwdriver replicas from Character Options and Se7en20.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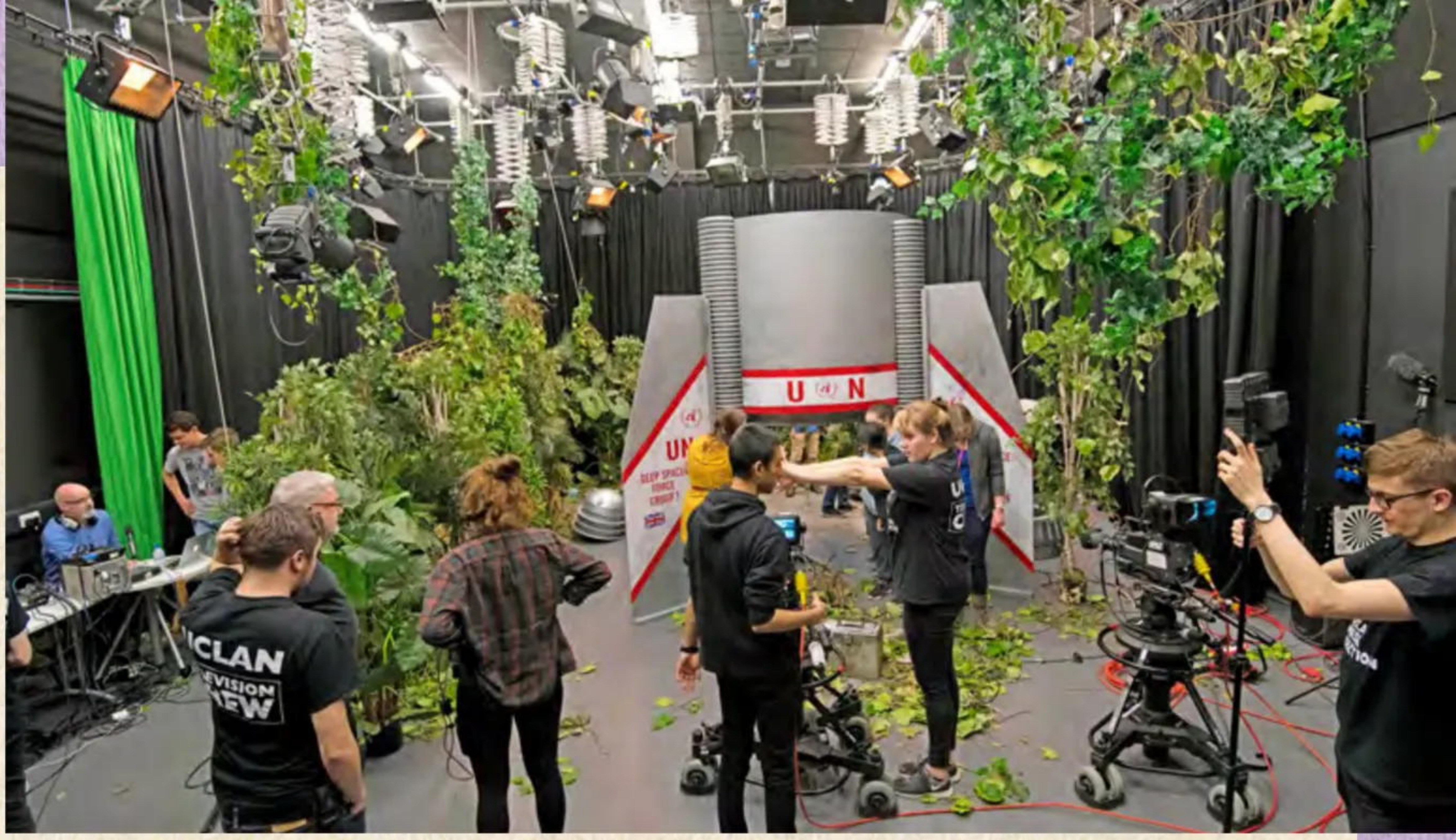
Below: Character's Thirteenth Doctor sonic, unboxed.

2019

Marc Cory's tape recorder



It's a sad fact that a whopping 97 episodes of *Doctor Who* are missing from the BBC archive. Efforts have been made to reconstruct them in a variety of ways, using slideshows of off-screen photos, amateur audio recordings and even animation. But in 2019 Andrew Ireland, Pro-Vice Chancellor (Students and Teaching) at the University of Central Lancashire, decided to go one step further, recruiting 100 students and colleagues to produce a live-action remake of 1965's *Mission to the Unknown* – in a single week!

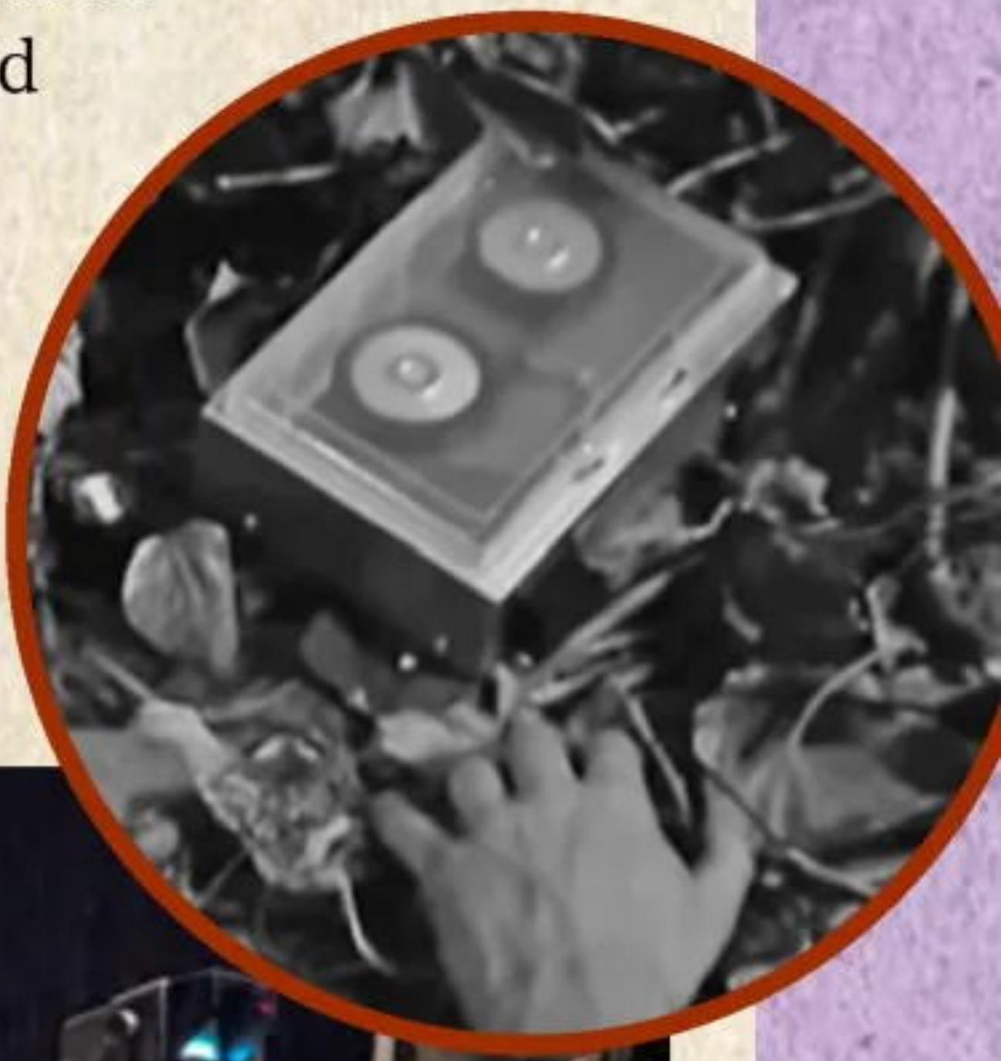
Andrew Ireland recruited 100 students and colleagues to produce a live-action remake of 1965's *Mission to the Unknown* – in a single week!

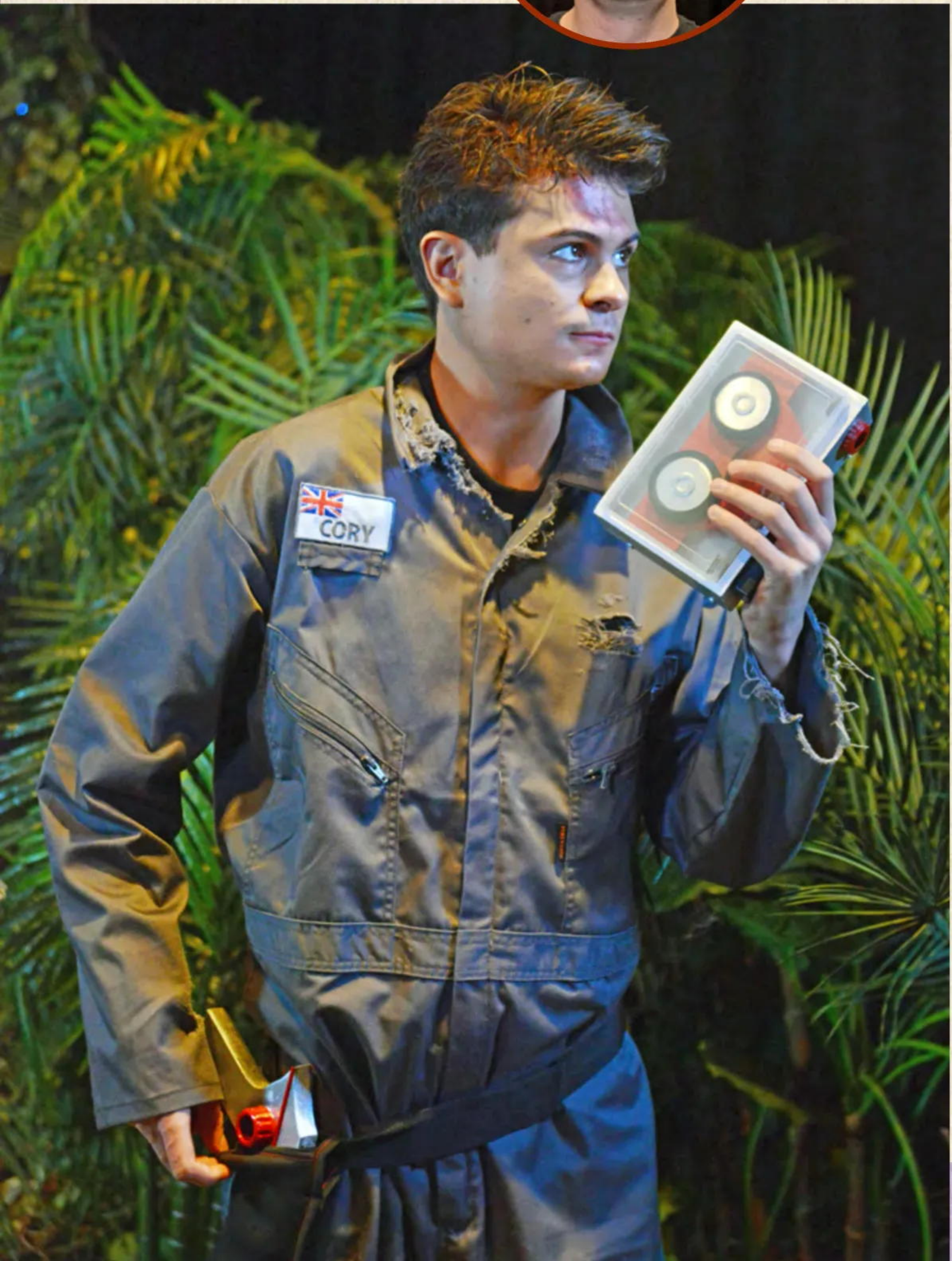
"It was a non-teaching week – known as Reflection Week – and thus students and staff from lots of different disciplines and courses were available to take part," says Andrew, who utilised surviving cast and camera scripts in his quest for accuracy. "It was an extracurricular project, and there was no shortage of people wishing to be involved."

Despite the five-day limit on rehearsing and filming, there was an extended period of pre-production beforehand, during which Andrew created several props. When asked which item held the most significance for him, he singled out the tape machine used by Marc Cory to record his vital warning for the rest of the galaxy. "I knew the last shot in the jungle would be a close-up of the recorder by Cory's outstretched hand," he explains. "I had to ensure we had a strong prop on screen to symbolise that, leaving the tantalising plot thread open – like an unspooled reel of tape, for future episodes to continue."

Although there's barely any visual record of the original episode, Andrew was able to make some educated guesses at what the prop might look like, via some notes on Raymond Cusick's original design for the distress rocket. "Compared to the distress rocket, details were scarce – a plain rectangle with a 'hinged Perspex top' was indicated," he says. "The design noted the tape recorder was designed to 'fit in rocket', which validated my approach to 'borrowing' design ideas – especially the colour scheme – to inform the design of the tape recorder."

The finished article was made out of a block of wood and two herb jar lids bound in black ribbon, topped off with a Tupperware lid, held closed by two tiny magnets. "This worked fine until recording, when the magnets came off and we used sticking tape to keep the lid closed," grins Andrew. "Those kinds of things are what makes it all so real, in my mind. And sticking tape seems so gloriously authentic!"





Top: The space rocket set built for the 2019 version of *Mission to the Unknown*.

Above left inset: Producer and director Andrew Ireland.

Left: Marco Simioni as Marc Cory.

Below right inset: Cory's tape machine, next to his lifeless hand.

Bottom: Recording a scene with the Daleks and the alien delegates.

2020

The Fugitive Doctor's shades

Left: The Doctor (Jo Martin) in *Fugitive of the Judoon* (2020).

Below left: The Doctor with her future self (Jodie Whittaker) in *Fugitive of the Judoon.*

Bottom left: Morbius (Stuart Fell) causes a past Doctor (Christopher Barry) to be revealed while mind-wrestling with the Fourth Doctor (Tom Baker) in *The Brain of Morbius* (1976).

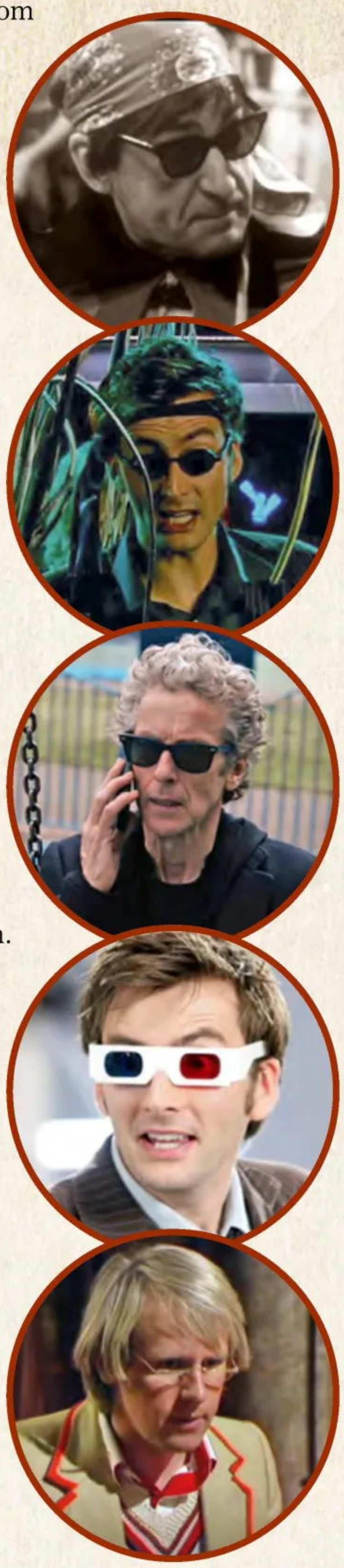
Bottom right: An infant pre-Doctor falls off a cliff in *The Timeless Children* (2020).

Below right from top: Doctors in glasses: the Second (Patrick Troughton) in *The Underwater Menace* (1967), the Tenth (David Tennant) in *The Girl in the Fireplace* (2006), the Twelfth (Peter Capaldi) in *The Zygon Invasion* (2015), the Tenth in *Army of Ghosts* (2006) and the Fifth (Peter Davison) in *Castrovalva* (1982).

They say that rose-tinted glasses make the wearer see things in a positive light. If so, perhaps the opposite is true of the yellow-tinted glasses worn by Jo Martin's 'Fugitive' Doctor, who was introduced in 2020's *Fugitive of the Judoon,* in that they make her just a little bit… stroppy? True, she's not actually wearing them when she beats a bunch of space rhinos, tricks a Time Lord into being vaporised, or throws her future self out of her TARDIS, but it might be worth looking into the behavioural impact of different hues…

Apparently, dark glasses have a playful effect on the Doctor, as evidenced by his perhaps unnecessary 'street musician' disguise in 1967's *The Underwater Menace,* and later his 'drunken student' act in 2006's *The Girl in the Fireplace.* When we get to the Twelfth Doctor's infamous 'sonic sunglasses', we don't even blink at things like the axe-wielding tank ride in 2015's *The Magician's Apprentice*. And although this bit of kit is far more than just a pair of shades, it's clear that they engender a sense of bravado. (The same could probably be said of the Tenth Doctor's 3D goggles from 2006's *Army of Ghosts/Doomsday*.)

Of course, the Doctor has been known to utilise clear glasses throughout the show's history. It appears that his first incarnation genuinely required them for reading (see 1966's *The War Machines*), whereas the Second Doctor's rejection of them in the same year's *The Power of the Daleks* demonstrated the restorative effects of his recent regeneration. Conversely, when the Fifth Doctor popped on a pair of half-moon specs in 1982's *Castrovalva,* they provided a temporary mental clarity during his recovery from a more turbulent body-swap.



When these same bins appeared in 1984's *Frontios*, they gave him an added authority – which may well have been the point, because in 2007's *Time Crash* it was revealed (by the Tenth Doctor) that he doesn't actually *need* them; he only wears them in order to "look a bit clever". If the knowing looks (and squeals) exchanged by the Tenth and Eleventh Doctors in 2013's *The Day of the Doctor* are anything to go by, their clear glasses still serve this function.

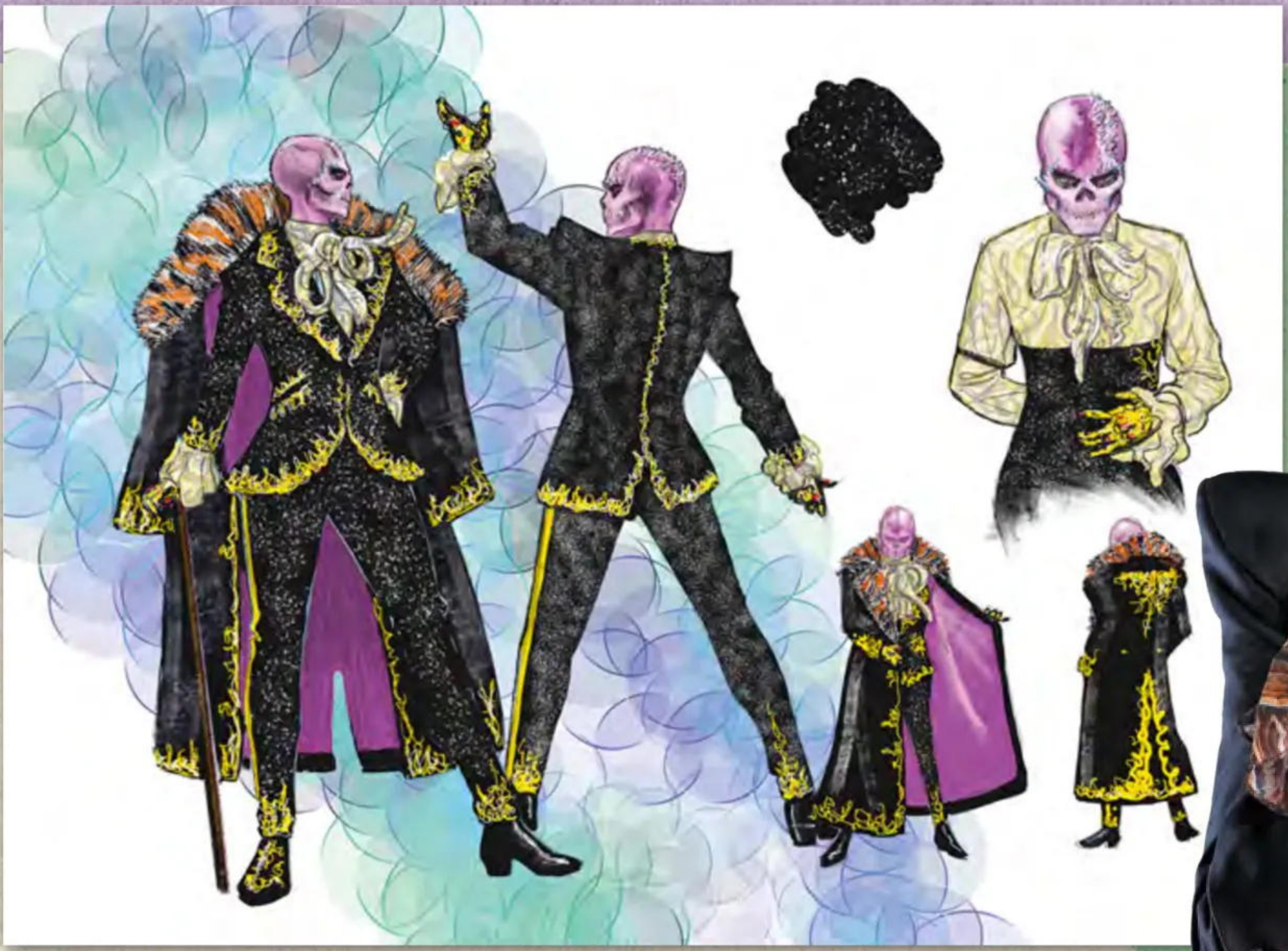
So really, it's more about what the Doctors *need*, rather than what the eyewear itself *does*: when they want to feel cool, they slap on the sunnies. When they want to feel clever, it's see-through lenses. And when they want to feel tough, it's yellow – because if the Fugitive Doctor is anything, boy is she tough.

Before Billy

The Fugitive Doctor's stunning debut reignited a debate that had been smouldering quietly for a number of years – ie: was the incarnation originally portrayed by William Hartnell the Doctor's first body? Going from statements made in 1983's *The Five Doctors* and 2013's *The Time of the Doctor,* that's certainly what *he* believed.

But fandom has always pointed to a scene in 1976's *The Brain of Morbius,* wherein all the Doctor's previous incarnations are shown consecutively on a screen – revealing *eight* distinct faces preceding old Bill. Regardless of various theories, it's since been confirmed that these faces (belonging to various members of the production team wearing a range of silly hats) were indeed meant to represent earlier, unknown incarnations of the Doctor.

In addition to this, via a Matrix projection in 2020's *The Timeless Children,* we were shown seven separate incarnations of the Doctor as a child, taking the total number of screen-seen pre-Hartnell personas to a whopping 16, including the Fugitive. This is to say nothing of the many extra versions floating around in the official books, comics, audio dramas and stage plays. And if one thing is clear, it's that we need action figures of *all of them*, please.



2021

Swarm's jacket

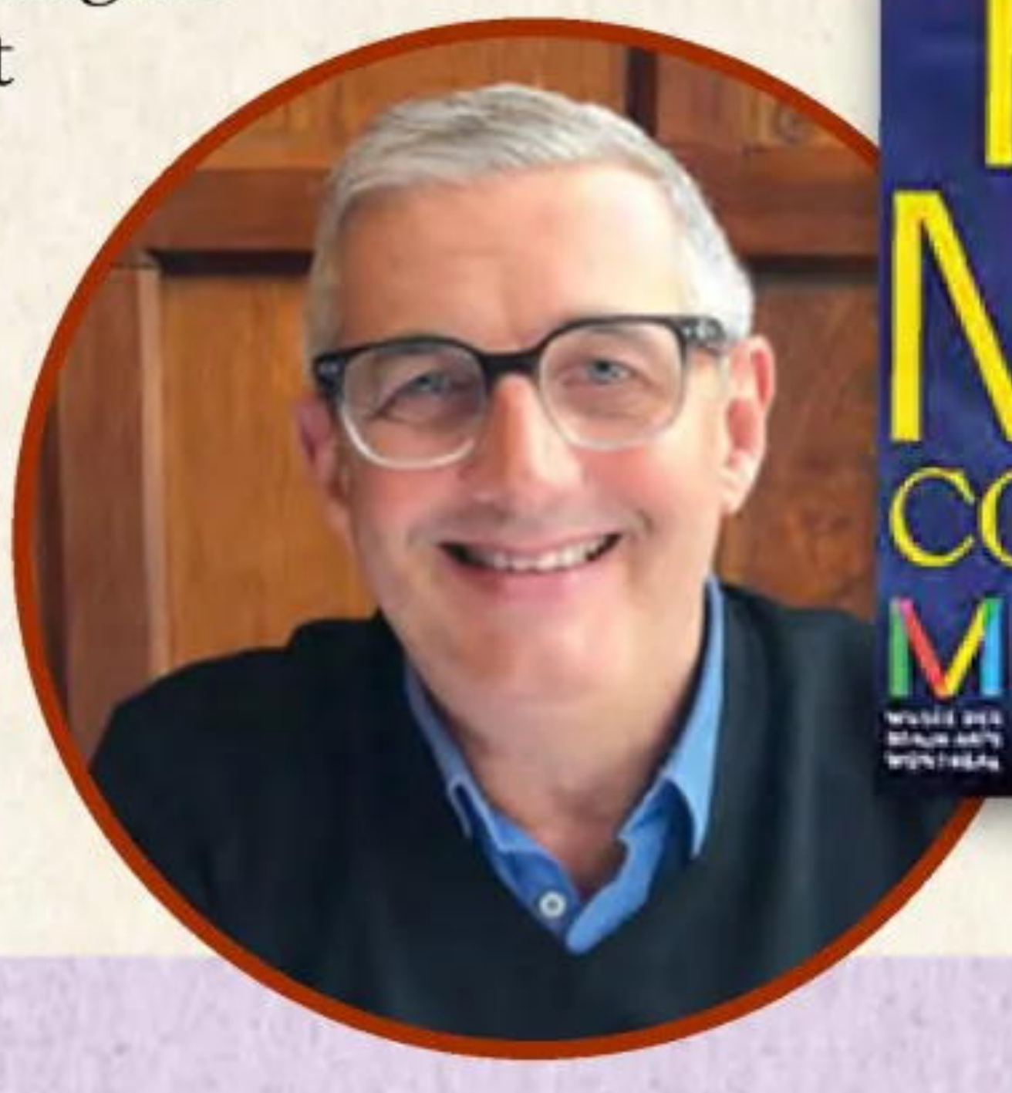
What's the difference between a monster and a villain? Broadly speaking, villains wear clothes and monsters don't. Look at the Monoids, the Vervoids or the Slitheen – naked as the day they were hatched. Some species, like the Silurians and Sea Devils, gradually covered up as time went by, whereas the Zygons didn't find a stitch to wear between 1975 and 2015.

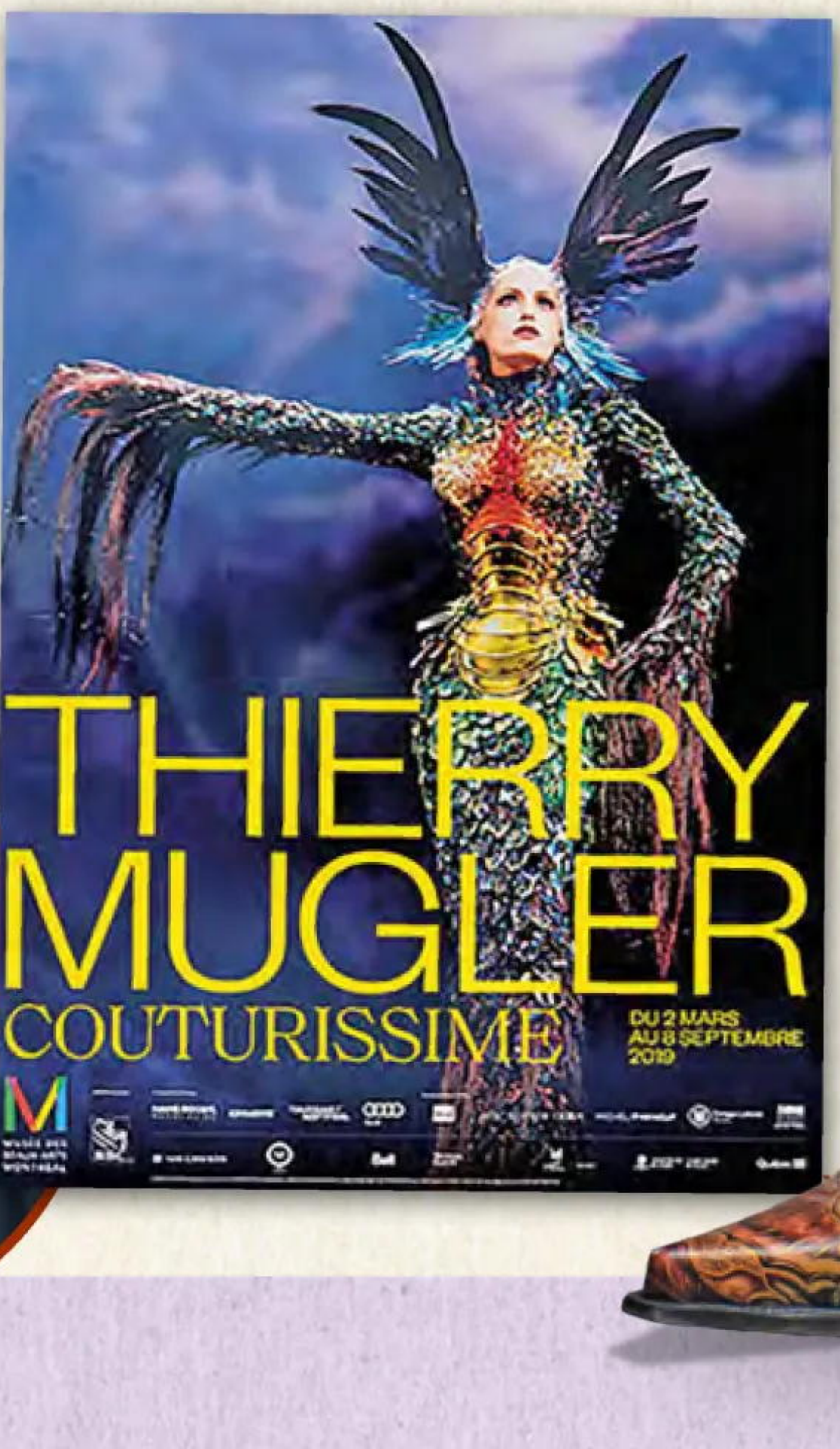
Villains, on the other hand, always dress well. Look at Mavic Chen's stylish tabard from *The Daleks' Master Plan* (1965-66), the height of 41st-century chic, or Skagra's outrageous cape-hat combo from 1979's unfinished *Shada*. Then of course there's the Master, who seems to put more thought into his choices of outfit than the logistics of his diabolical schemes – and might have more success if it were the other way round. Regardless, the pattern is clear: monsters squish but villains are swish.

Which makes Sam Spruell's Swarm, from 2021's *Flux*, such an interesting prospect. He's definitely monstrous, and it's easy to imagine him (or someone like him) in the 20th-century version of the show, skipping about in his birthday suit menacing the Doctor and chums. But put a jacket on him and he becomes a villain. And *what* a jacket. Never mind burning things to ashes with a single touch, those shoulder pads are deadly enough. One can only imagine the furious jealousy that the Master would have felt if he'd seen this little ensemble. (Perhaps it was this that prompted him to go full Rasputin the following year – see next page.)

Inspired by the exaggerated designs of French fashionista Thierry Mugler (whose 2019 career retrospective had recently wowed the Montreal Museum of Fine Arts), costumier Ray Holman connected the sleeves of the outrageous garment to its body with two devil horns, underlining Swarm's malign influence and cleverly echoing the sharp crystals that protrude from his skeletal head. As for the matador-style gold embellishments that adorn the cuffs and collar – keen eyes will have noted that these weren't present when Swarm first appeared in *The Halloween Apocalypse,* only to manifest in *War of the Sontarans* as the character's power and confidence grew. This was of course intentional; a canny case of visual storytelling through costume.

Although commonly misattributed to Marilyn Monroe, it was in fact Bette Midler who once said, "Give a girl the right shoes and she can conquer the world," which may as well have been "Give a ghoul the right coat and he can shatter the universe." Just imagine what the Vervoids could have done with a few pairs of shorts.





Above left: Concept art of Swarm.

Above right: Sam Spruell as Swarm in *Flux* (2021).

Far left: Costume designer Ray Holman, and a poster for a show by French fashionista Thierry Mugler.

2022

Boney M single

“The great thing about streaming is that you can get anything,” said Chris Chibnall, *Doctor Who* showrunner from 2017 to 2022, in an interview with **Doctor Who Magazine**’s Emily Cook. “But the sound of vinyl… My son’s just got a vinyl turntable and the sound quality is better. It’s the warmth.”

Left: The Master (Sacha Dhawan) dances to *Rasputin* in *The Power of the Doctor* (2022).

Far left inset: Writer Chris Chibnall.

Below left: Courtney Pine plays sax in *Silver Nemesis* (1988); Rose (Billie Piper) and the Doctor (Christopher Eccleston) listen to *Tainted Love* in *The End of the World* (2005); Susan (Carole Ann Ford) grooves to John Smith and the Common Men in *An Unearthly Child* (1963).

Below right: The seven-inch single of Boney M’s 1978 hit *Rasputin*.

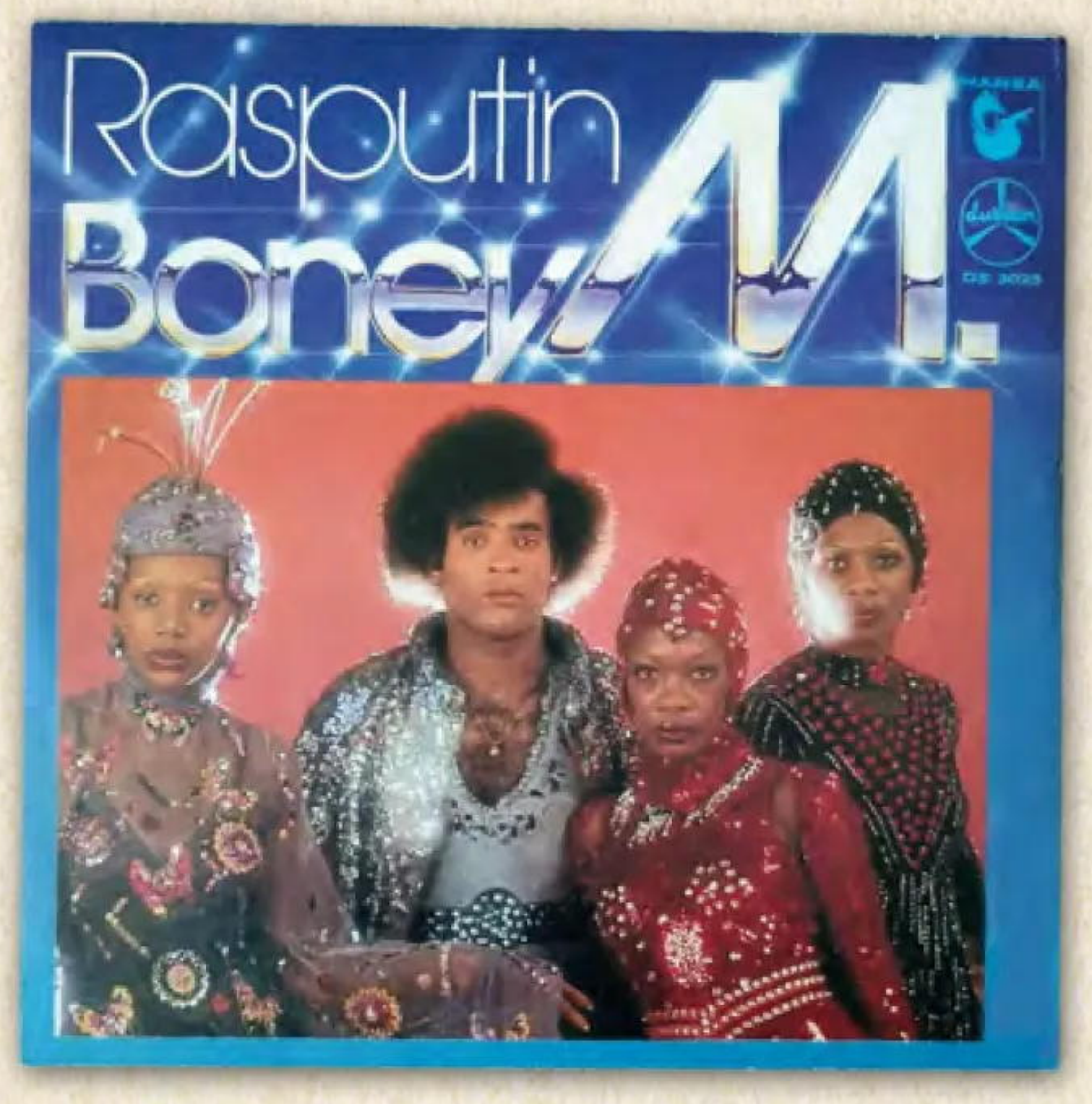
It’s safe to assume, then, that when the Master plays Boney M’s 1978 classic *Rasputin* in 2022’s *The Power of the Doctor,* he’s spinning the actual seven-inch somewhere. Although the episode shows him activating a hidden sound system, it’s fitting to imagine that the music itself is being beamed from the original single, revolving at 45rpm on a hidden phonograph somewhere in the palace.

Chibnall went on to explain how music informed the feel of his time on the show, and that he considered it a more powerful conveyor of emotion than simple words. “I listen to music when I’m writing,” he continued. “I do playlists for each project. I’ve done playlists for every episode of *Doctor Who*. I’ve done temp playlists for the edits. Most of the directors have had a temp playlist from me at the start of the episode, and then also during the edit to help them with the temp soundtrack.”

While we can only guess what might have been on the rest of the *Power* playlist (Motorhead’s *Ace of Spades*, perhaps? A track from Tegan and Sara?), the writer had actually revealed some choice cuts from other compilations in an earlier interview with **DWM**’s Marcus Hearn. “My current playlist is quite ambient and electronic,” he confessed. “George Fitzgerald, Daniel Avery, Four Tet – all instrumental.” With these comments coming so close to the premiere of 2020’s Series 12, we can safely extrapolate that some of these more esoteric influences will have informed Chibnall’s work on 2021’s wildly imaginative *Flux,* the six-part epic that formed Series 13. “I think writing is musical,” he reasoned. “Writing drama is very akin to writing music, in terms of movements, acts, rhythms, melody, counterpoint…”

> “I listen to music when I’m writing. I’ve done playlists for every episode of *Doctor Who*.” **Chris Chibnall**

It’s rich stuff, denoting a level of thought and devotion only to be expected of someone who has such a long history with the show. But it doesn’t answer the question of why the Master goes to all the trouble of infiltrating the Russian royal family, disguising himself as a bearded mystic and fitting the Tsar’s chandelier with disco lights, just to have a boogie? He could just as easily have played Metallica’s *Master of Puppets* and stayed at home – but then maybe he couldn’t find it on vinyl…? **DWM**



Doc of the Pops

Despite what you might think, *Doctor Who*’s relationship with pop music goes right back to the show’s origins. In the very first episode, 1963’s *An Unearthly Child*, the Doctor’s granddaughter Susan is seen listening (and dancing) to the latest single by fictional chart sensations John Smith and the Common Men – in reality, a track called *Three Guitars Mood 2* by Nelson and Raymond, performed by The Arthey-Nelson Group. Throughout the following 25 years (and one TV movie), the soundtrack to the Doctor’s adventures is littered with tunes from artists as diverse as Jimi Hendrix and Courtney Pine, with a healthy smattering of The Beatles.

And yet all this is very much background noise, because – despite a noticeable thawing during his seventh incarnation – we don’t actually see the Doctor *engaging* with any of these bangers until the Ninth Doctor’s brief bop to Soft Cell’s *Tainted Love* in 2005’s *The End of the World,* after which the Tenth Doctor gamely sang along to Ian Dury’s *Hit Me With Your Rhythm Stick* and Ray Parker Jr’s *Ghostbusters* (in 2006’s *Tooth and Claw* and *Army of Ghosts* respectively). If the Twelfth Doctor’s guitar prowess is anything to go by, we can’t help wondering what a multi-incarnation supergroup might sound like…

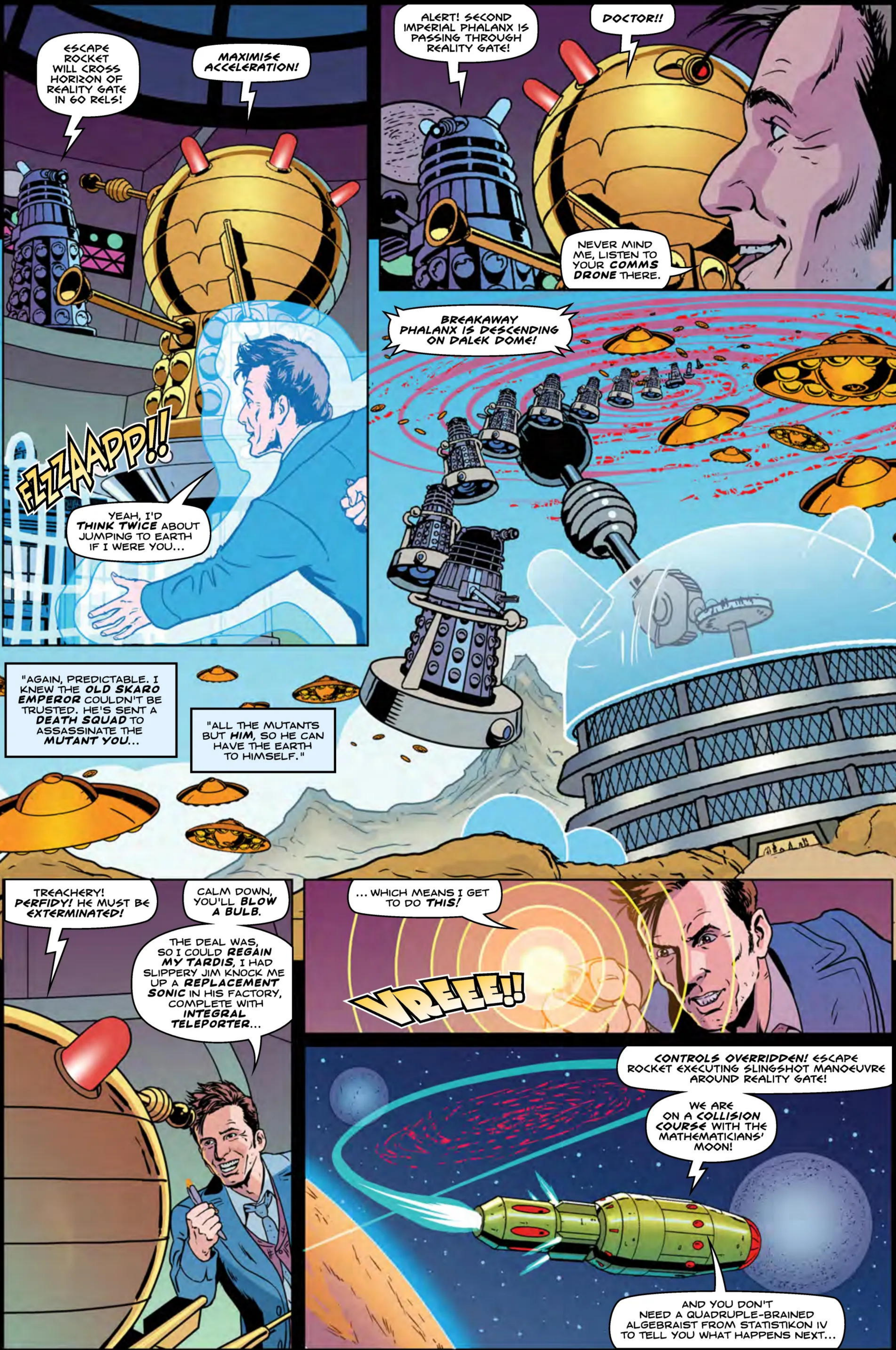
A COMMUNICATION FROM EARTH! WORLD GOVERNMENT SEEKS TO NEGOTIATE TOTAL SURRENDER!
NO NEGOTIATION! ONLY SUBJUGATION!
FZZZAAPP!!
GOLDEN CITY PSYCHOSCAPE BREACHED!
FALSE EMPEROR LOCATED!
DESTROY HIM!
HOLD ON, THAT WASN'T THE PLAN WE AGREED...
NO NEGOTIATION! ONLY EXTERMINATION!
BLACK DALEK -- PROTECT ME!
I OBEEEIIIIIGHHHHH
FOOM!
RESIST THE INTERLOPERS!
ADVANCE PARTY DESTROYED!
DALEK ALLIANCE -- BEGIN MASS TELEPORTATION!
DESTROY THE FALSE EMPEROR!

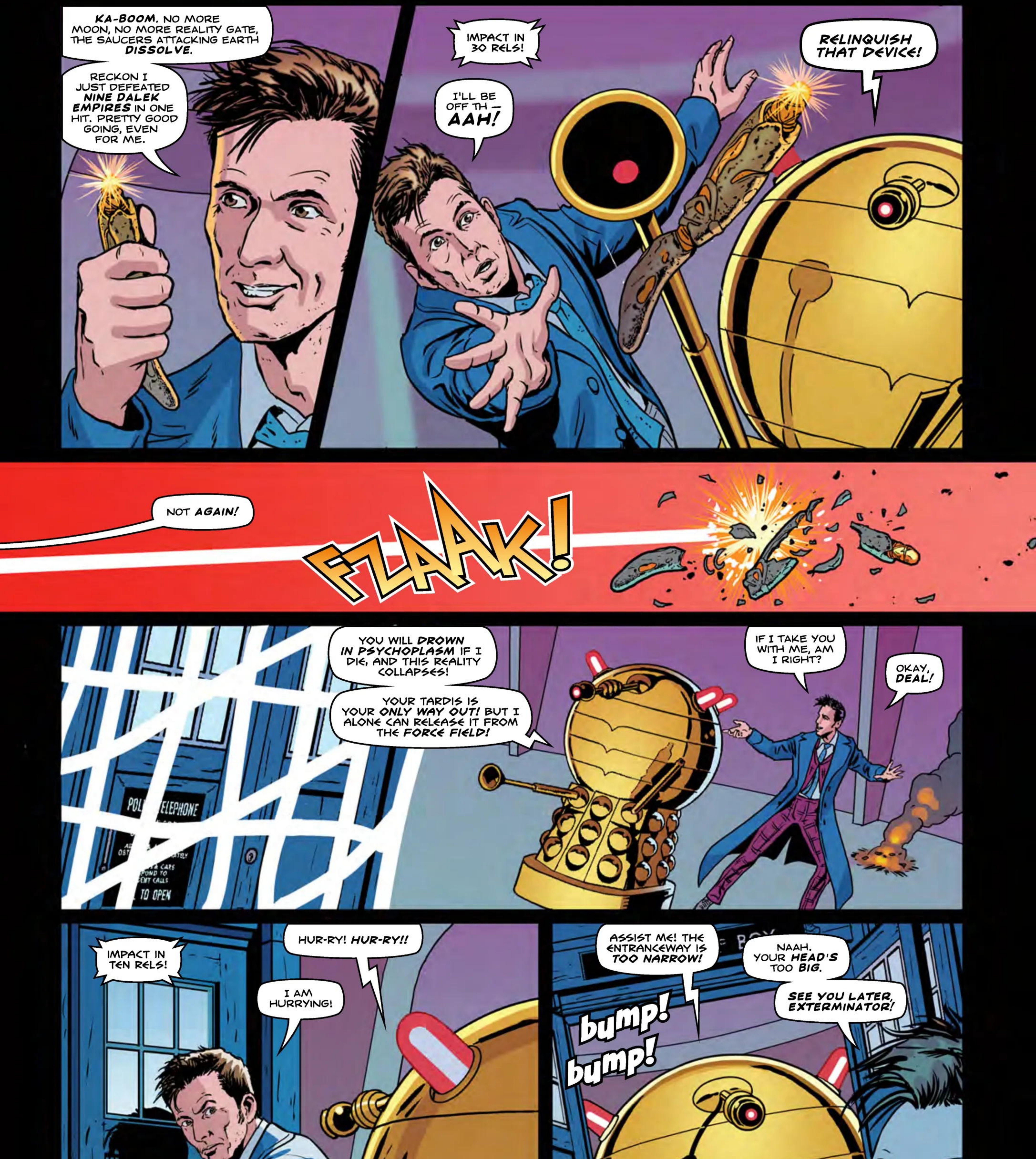
LIBERATION OF THE DALEKS

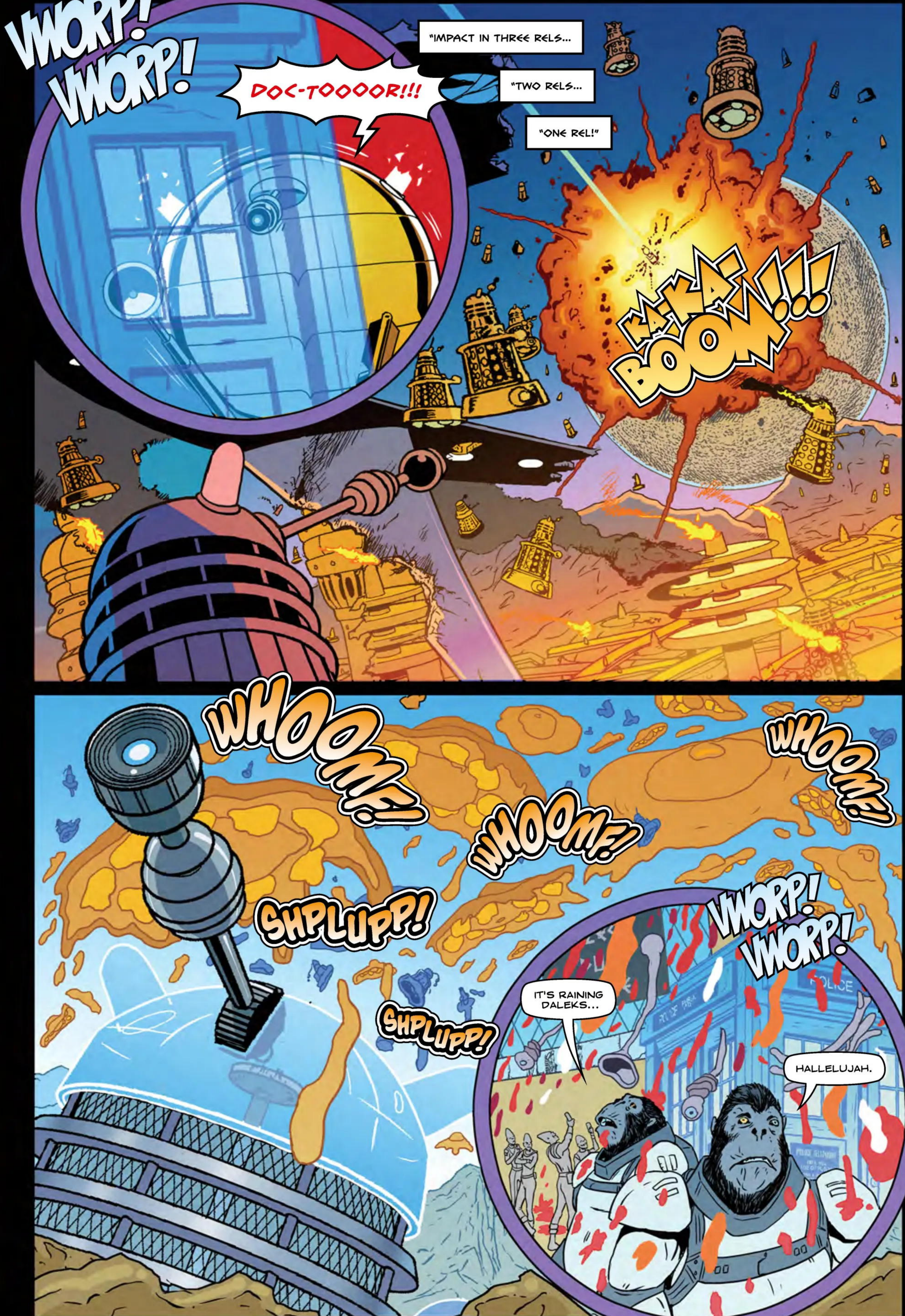
PART FOURTEEN

STORY: ALAN BARNES
ART: LEE SULLIVAN
COLOURS: JAMES OFFREDI
LETTERING: ROGER LANGRIDGE
EDITOR: MARCUS HEARN
DALEKS CREATED BY TERRY NATION

FZZZAAPP!!
DESTROY!
FZZZAAPP!!
DESTROY!
DESTROY!
FZZZAAPP!!
DESTROY!
DESTROY!
FZZZAAPP!!
DESTROY!
I MUST EVACUATE TO EARTH!
FIRING EMERGENCY ESCAPE BOOSTERS!
ALERT! ALERT! FALSE EMPEROR IS LEAVING SKARO!
WELL, THAT WAS PREDICTABLE.
NOW CAN WE LET THE GROWN-UP HAVE A GO?


ESCAPE ROCKET WILL CROSS HORIZON OF REALITY GATE IN 60 RELS!
MAXIMISE ACCELERATION!
FZZZAAPP!!
YEAH, I'D THINK TWICE ABOUT JUMPING TO EARTH IF I WERE YOU...
ALERT! SECOND IMPERIAL PHALANX IS PASSING THROUGH REALITY GATE!
DOCTOR!!
NEVER MIND ME, LISTEN TO YOUR COMMS DRONE THERE.
BREAKAWAY PHALANX IS DESCENDING ON DALEK DOME!
"AGAIN, PREDICTABLE. I KNEW THE OLD SKARO EMPEROR COULDN'T BE TRUSTED. HE'S SENT A DEATH SQUAD TO ASSASSINATE THE MUTANT YOU...
"ALL THE MUTANTS BUT HIM, SO HE CAN HAVE THE EARTH TO HIMSELF."
TREACHERY! PERFIDY! HE MUST BE EXTERMINATED!
CALM DOWN, YOU'LL BLOW A BULB.
THE DEAL WAS, SO I COULD REGAIN MY TARDIS, I HAD SLIPPERY JIM KNOCK ME UP A REPLACEMENT SONIC IN HIS FACTORY, COMPLETE WITH INTEGRAL TELEPORTER...
... WHICH MEANS I GET TO DO THIS!
VREEE!!
CONTROLS OVERRIDDEN! ESCAPE ROCKET EXECUTING SLINGSHOT MANOEUVRE AROUND REALITY GATE!
WE ARE ON A COLLISION COURSE WITH THE MATHEMATICIANS' MOON!
AND YOU DON'T NEED A QUADRUPLE-BRAINED ALGEBRAIST FROM STATISTIKON IV TO TELL YOU WHAT HAPPENS NEXT...


KA-BOOM. NO MORE MOON, NO MORE REALITY GATE, THE SAUCERS ATTACKING EARTH DISSOLVE.
RECKON I JUST DEFEATED NINE DALEK EMPIRES IN ONE HIT. PRETTY GOOD GOING, EVEN FOR ME.
IMPACT IN 30 RELS!
I'LL BE OFF TH — AAH!
RELINQUISH THAT DEVICE!
NOT AGAIN!
FZAAK!
YOU WILL DROWN IN PSYCHOPLASM IF I DIE, AND THIS REALITY COLLAPSES!
YOUR TARDIS IS YOUR ONLY WAY OUT! BUT I ALONE CAN RELEASE IT FROM THE FORCE FIELD!
IF I TAKE YOU WITH ME, AM I RIGHT?
OKAY, DEAL!
TO OPEN
IMPACT IN TEN RELS!
HUR-RY! HUR-RY!!
I AM HURRYING!
ASSIST ME! THE ENTRANCEWAY IS TOO NARROW!
NAAH. YOUR HEAD'S TOO BIG.
SEE YOU LATER, EXTERMINATOR!
bump! bump!


VWORP! VWORP!
DOC-TOOOOR!!!
"IMPACT IN THREE RELS...
"TWO RELS...
"ONE REL!"
KA-KA-BOOM!!!
WHOOMF!
WHOOMF!
WHOOMF!
SHPLUPP!
SHPLUPP!
VWORP! VWORP!
IT'S RAINING DALEKS...
HALLELUJAH.

EPILOGUE
NINE LAMBDA'S STILL ALIVE.
THOUSANDS DEAD ACROSS THE GLOBE, AND ALL THE MUTANTS ARE STILL ALIVE. STILL DREAMING OF CONQUEST.
WHAT DO YOU EXPECT?
DALEKS CONQUER AND DESTROY. THAT'S ALL THERE IS. THAT'S ALL THEY DO.
BUT WHAT DO WE DO NOW? DESTROY THEM?
YOU'RE THE DALEK STUDIES EXPERT, GEORGETTE. YOU'VE SEEN WHAT THEY'RE REALLY LIKE...
NOT THE PG VERSION SOLD TO DAY TRIPPERS LOOKING FOR FAMILY-FRIENDLY THRILLS.
YOU DECIDE.
DOCTOR?
DOCTOR, COME BACK!
POLICE PUBLIC CALL BOX
ALL RIGHT THEN, UNIVERSE -- WHAT HAVE YOU GOT FOR ME NEX—
AW, NO! THE JULES RIMET'S MELTED OVER EVERYTHING!
YEURGH.
ONLY HOPE IT DIDN'T JAM UP THE FAST RETURN SWITCH BEFORE WE LEFT THE DOME...
"... WOULDN'T WANT TO GO BACK TO SKARO IN A HURRY!"

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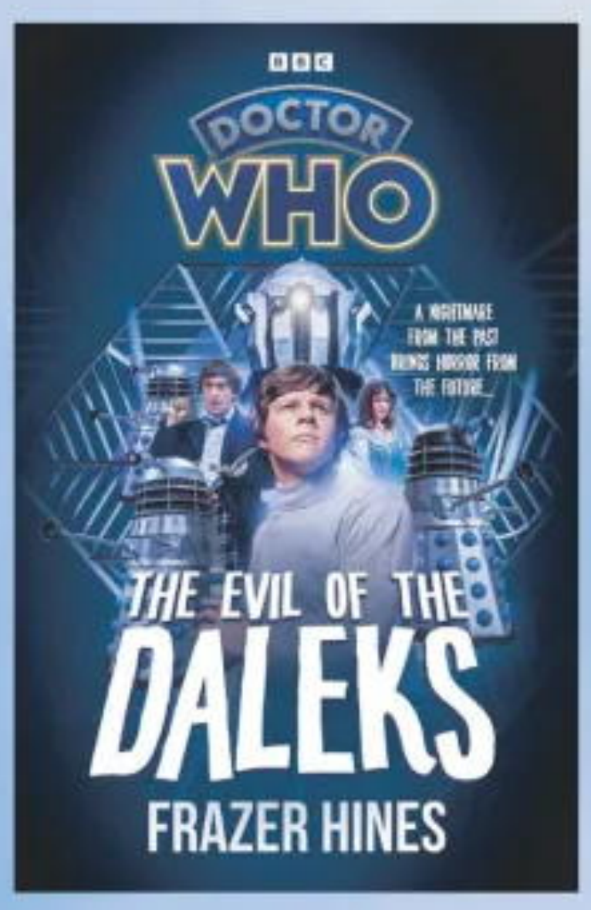
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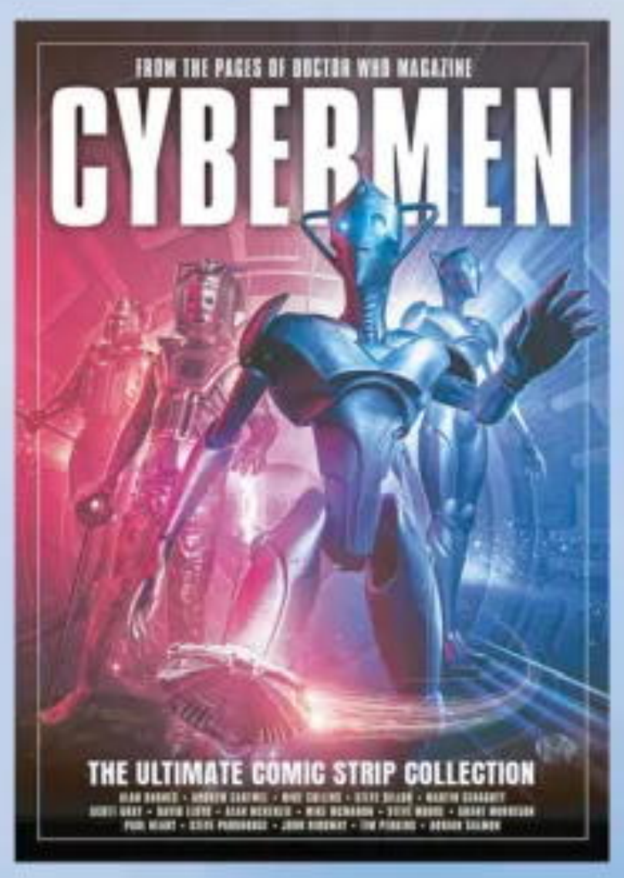
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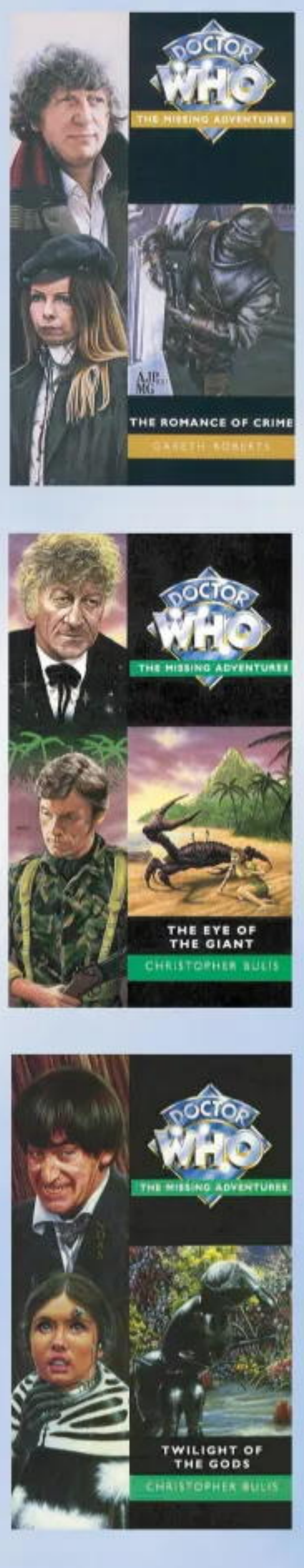
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Revealing the secrets of the Doctor's adventures – scene by scene.

Heaven Sent

Your favourite story ever is a killer puzzle box designed to scare the Doctor to death... and **Alan Barnes** is trapped inside it.

Let's get the elephant in the room out of the way first.

Or rather, the spade in the corridor.

We have multiple iterations of the Doctor trapped in a bizarre castle engineered to extract their secrets. Eventually, each of them succeeds in clearing the way to the mysterious room 12, where they find the way home blocked by a wall made of something 400 times harder than diamond. It's then – *only* then, *exactly* then – that each Doctor remembers he's been here before. He has to break the wall, but how?

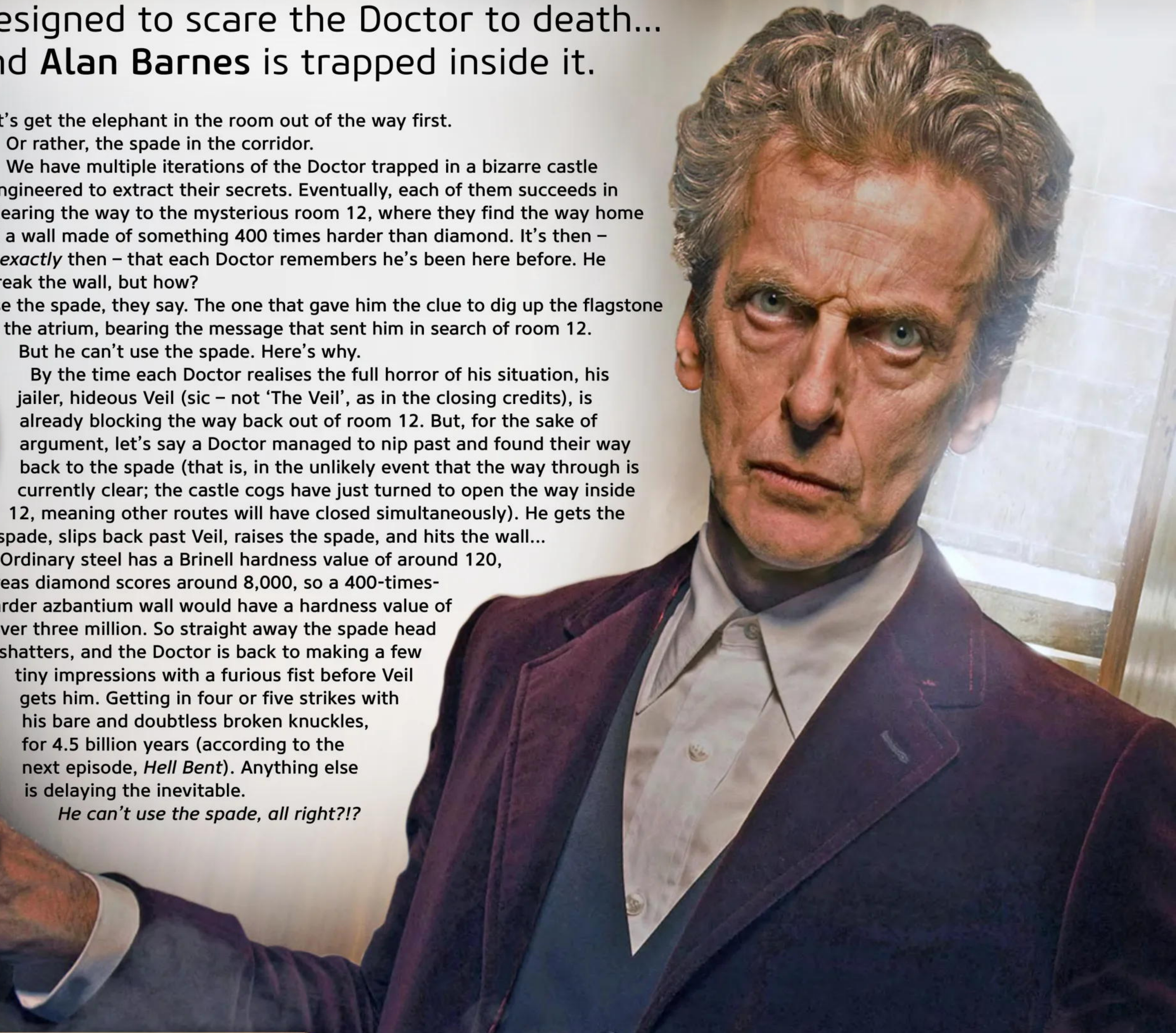
Use the spade, they say. The one that gave him the clue to dig up the flagstone in the atrium, bearing the message that sent him in search of room 12.

But he can't use the spade. Here's why.

By the time each Doctor realises the full horror of his situation, his jailer, hideous Veil (sic – not 'The Veil', as in the closing credits), is already blocking the way back out of room 12. But, for the sake of argument, let's say a Doctor managed to nip past and found their way back to the spade (that is, in the unlikely event that the way through is currently clear; the castle cogs have just turned to open the way inside 12, meaning other routes will have closed simultaneously). He gets the spade, slips back past Veil, raises the spade, and hits the wall...

Ordinary steel has a Brinell hardness value of around 120, whereas diamond scores around 8,000, so a 400-times-harder azbantium wall would have a hardness value of over three million. So straight away the spade head shatters, and the Doctor is back to making a few tiny impressions with a furious fist before Veil gets him. Getting in four or five strikes with his bare and doubtless broken knuckles, for 4.5 billion years (according to the next episode, *Hell Bent*). Anything else is delaying the inevitable.

He can't use the spade, all right?!?



Above right: Peter Capaldi as the Doctor in *Heaven Sent* (2015).

Above left: Veil (Jami Reid-Quarrell) stalks the Doctor relentlessly.

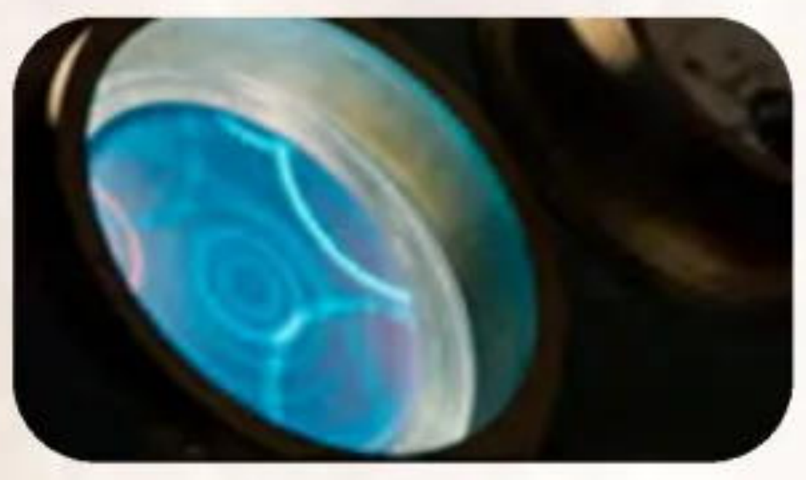
Far left: The Doctor hopes to dig up the truth.

Opposite page above: Materialising... but where?

PETER CAPALDI
DOCTOR WHO

First broadcast Saturday 28 November 2015

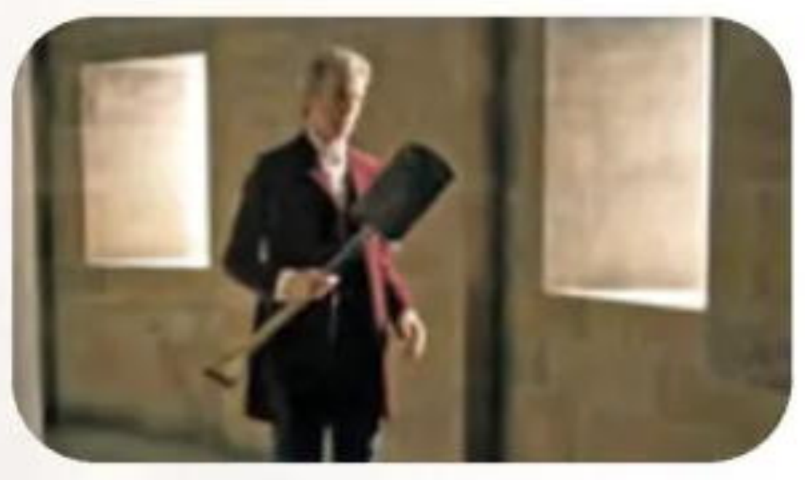
Inside an ancient sprawling castle...



00m 54s The camera prowls rooms and corridors before arriving in a circular chamber containing old but well-maintained technology. Directions in the shooting script, dated 23 June 2015, underlined how a Cog Unit – "a mechanical fixture that looks like it could move the whole wall" – was mounted somewhere in every room, hence also the display of cog-like devices on a circular screen of the console here.

After activating the console, the burned hand of an unseen someone disintegrates on the floor, whereupon the Doctor (Peter Capaldi) materialises inside the cabinet – arriving from wherever the disintegrating teleport bracelet, sent by the mystery associates of Me/Ashildr (Maisie Williams) in previous episode *Face the Raven* (2015), was programmed to take him. Exiting the cabinet, he declares that if anyone here had any part in causing Clara (Jenna Coleman) to be killed by the quantum shade (that is, the eponymous raven) on Trap Street, he's coming to find them. Cue opening titles. In fact, the titles were scripted to come later, but director Rachel Talalay proposed ending the pre-credits here.

Pausing the titles, *The Fact of Fiction* can't help but note how the blue-tinted clockwork cogs resemble those on the blue-tinted display we saw on the circular monitor a few moments ago. One might even be tempted to imagine that the title sequence in use since *Deep Breath* (2014) was foreshadowing this episode, all along...



04m 52s Having examined a spade found against the inner wall, the Doctor asks whoever's here to show themselves... then turns back to look at one of the many wall-mounted monitors, away from an inscription in the brickwork. Squinting at the screen, we see that these are the words of the Doctor's opening voiceover – something clearer in close shots cut from the finished programme (one of three extended sequences included as part of the deleted scenes package in the *Complete Ninth Series* DVD/Blu-ray box set). Originally, the Doctor carried on after silence met his declaration "My day can't get any worse. Let's see what we can do about yours!" – telling whoever might be listening: "Don't get mysterious, not with me. I don't even have a name, I'm automatically ahead."

The monitor shows the POV of a hooded creature (Jami Reid-Quarrell), looking at the Doctor from a slit in the castle wall directly opposite. Stage directions indicated: "it seems slightly ghostly, flowing. As if veiled. (This figure we will come to know as Veil.)"

The creature lurches off. The following sequence was concertinaed in post-production. Originally, the Doctor paused to examine the final lines of the inscription as the creature lurched past the windows opposite – then realised that the monitor was now showing the POV of Veil approaching down one of the radial corridors. The opening titles were written to follow a shot of the monitor, showing the Doctor at the end of the corridor: "low res on the Doctor's face, slowly growing in size as the lurching thing approaches. Now, a fly crawling across the screen. Then another. Then another."

Fleeing the creature, the Doctor finds himself at a locked door. In another extended sequence in the *Complete Ninth Series* release, he found it impervious to his sonic sunglasses. "I hate wood!" he exclaimed, in the latest iteration of a fact originally established in *Silence in the Library* (2008) – ie, that sonic devices don't work on wood.

The Doctor claims he knew a trick back when he was "young and telepathic" – specifically, opening a door by being nice to it. The trick works, so presumably he remains telepathic. But we knew this already: the Tenth Doctor placed his mind in Reinette's in *The Girl in the Fireplace* (2006), for example. Perhaps he simply means that not all of his incarnations have inherited this particular telepathic facility, but that at least one of his younger (or younger-looking) ones had the knack?

The door opens onto a wall. As Veil advances, the Doctor admits to being scared of dying – and Veil freezes. Cogs turn, and the wall moves, revealing a doorway...

08m 32s In a bedroom, the Doctor pauses to consider a lily-like flower in a vase, then turns his attention to an old oil painting of Clara, propped up on the mantelpiece – using a jeweller's loupe to examine the flaky canvas minutely. Perhaps he recognises the artist, as well as the subject? →

Essential Info

▶▶ *Face the Raven*, the tenth of 12 episodes in the 2015 series, ended with companion Clara killed and the Doctor teleported away to who-knows-where. The penultimate episode, therefore, needed to feature a grieving Doctor – with showrunner Steven Moffat setting himself the huge challenge of showing the Doctor *only* (at least, for the most part). Given such a radical proposal, the idea was referred to BBC One controller Charlotte Moore and Head of Drama Commissioning Polly Hill for their approval.

▶▶ Following her work on the two-part finale to the 2014 series, Rachel Talalay (right) returned to direct the concluding pair. For the most part, the only actor sharing the screen with Peter Capaldi was movement artiste Jami Reid-Quarrell, previously Colony Sarff in the season-opening *The Magician's Apprentice*/*The Witch's Familiar*, as the Doctor's mute pursuer, Veil.

▶▶ The majority of the initially untitled episode was recorded over 16 days between Wednesday 24 June and Friday 24 July, with two days on location required in addition to Roath Lock studio interiors. Cardiff Castle (below right), first used for *The Rebel Flesh*/*The Almost People* (2011), provided various corridors and stairways, plus the ballroom, library and others, while work at Caerphilly Castle, first used for *The End of Time* (2009-10), included shots of the sea door, the dining room, the hall and various staircases. The closing Gallifrey scene was shot, alongside season finale *Hell Bent*, on Fuerteventura in the Canary Islands at the end of August. Stuntman Rob Pavey doubled Capaldi in water-tank sequences shot in September.

▶▶ Murray Gold's incidental music riffed on elements from the *Allegretto* in Beethoven's *Symphony No 7 in A major*, which Moffat had listened to while writing the episode eventually christened *Heaven Sent*.

→ Because, although never explicitly stated, later developments make it more or less obvious that he painted it himself. It wouldn't, after all, be the first time he's painted Clara's portrait; in *The Bells of Saint John* (2013), the Eleventh Doctor (Matt Smith) was seen to have rendered the likeness of 'Victorian governess' Clara in the Cumbrian monastery he retired to in 1207 AD, in order to consider the problem of the 'Impossible Girl'.

A jeweller's loupe similar to the one seen here was essential kit for the Doctor's third incarnation, as seen in *Colony in Space* (1971) and *The Curse of Peladon* (1972), among others. The Fourth used one in *Robot* (1974-75) and *The Ribos Operation* (1978), too. There's every reason to think the loupe on the mantel once belonged to the Doctor...

Right: The Doctor is trapped in an isolated castle.

Below: Counting out the seconds before Veil's arrival beneath a portrait of his dead friend, Clara.

10m 21s Recognising the fly-encircled Veil as a figure from his boyhood nightmares, the Doctor smashes a window, then dives out of it. Interviewed for the documentary *The Ultimate Time Lord* (2014), Steven Moffat described the Doctor as someone who'd "toss himself out a window and figure out what to do on the way down". Perhaps he'd had this scene in his mind for some time...

The Doctor then bursts into the TARDIS control room – or rather, a mental 'storm room' to which he sometimes retires. "Assume you're going to survive. Always assume that," he tells a turned-aside figure of Clara, unknowingly echoing what the real Clara told Missy (Michelle Gomez) about the Doctor in *The Witch's Familiar* (2015) – that he "always assumes he's going to win. He always knows there's a way to survive." (Presumably she based this on something he'd told her before, or why else would he be using such similar words?)

"I'm nothing without an audience," says the Doctor – breaking the fourth wall fleetingly when he gives, as stage directions required, "The briefest of glances at the camera".

As the Doctor spells out the deductions and calculations made in order to survive his fall into salt water below, one can't help but compare his storm room to the 'mind palace' that the eponymous detective (Benedict Cumberbatch) occasionally retired to in *Sherlock* (2010-17), co-created by Steven Moffat. Specifically: to the mortuary room conjured up in the Moffat-authored *His Last Vow* (2014), to which Sherlock summoned various acquaintances in order to work out how to survive being shot in the chest (which direction to fall in, for example).

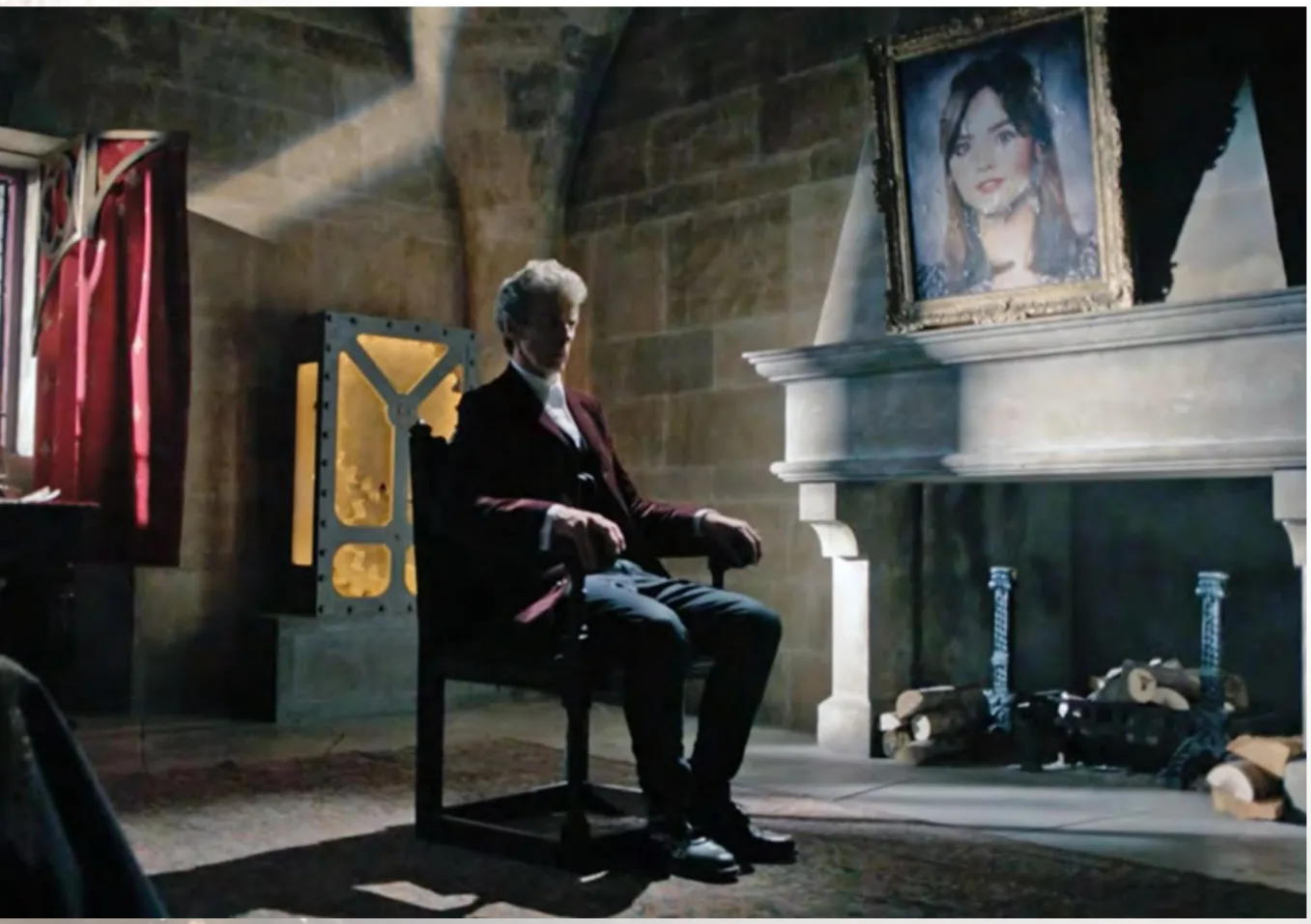
14m 27s Swimming up from a seabed covered in skulls, the Doctor re-enters the castle – and soon finds an identical set of his clothes drying beside the fire. Before editing, the boggling Doctor asked, "Oh, Clara. What's going on? What is this??" Cut to a flashback to words written on the storm-room blackboard by his illusory companion: "*How are you going to WIN??*" To which the Doctor responded: "Yes, yes, don't nag!"

The Doctor comes up with a working hypothesis: "I'm in a fully automated haunted house."

Eventually, we'll learn that multiple Doctors have found themselves in the castle before – but all of them have been burned to dust, along with their clobber. So how did these clothes come to be here? In the *Ask Steven Moffat* column in **Doctor Who Magazine** issue 495, the writer explained how not every Doctor repeats the same cycle. Originally, prior Doctors found a completely different set of clothes, each swapping them for their wet ones, which they hung out to dry – until the day when one Doctor missed the clothes room, meaning the next Doctor along found the last-but-one Doctor's clothes drying: "The loop is complete – the end now triggers the beginning, and that makes it permanent."

After pausing to ponder the mystery of a missing kitchen flagstone, indicated by chalk arrows on the floor, the Doctor comes up with a working hypothesis: "I'm in a fully automated haunted house." In fact, he's already been inside one of those – at the 1996 Festival of Ghana, in *The Chase: Journey into Terror* (1965) – although he never actually knew. He knows he's been inside a "mechanical maze" before, however – on Skonnos, for example, in *The Horns of Nimon* (1979-80).

Next, the Doctor takes the discovery of another spade as an invitation to dig out a particular spot in an atrium – and successfully shuts out Veil. An extended version of the digging sequence, with the Doctor checking the corridor monitor and being surprised to see it black, can be seen in the *Complete Ninth Series* release: "What, is it asleep? Do monsters sleep nowadays? How very modern."



PETER CAPALDI
DOCTOR WHO

23m 57s He unearths the missing flagstone, on which has been written "I AM IN 12" – but then Veil erupts from the side of the trench. Back in the storm-room TARDIS, the Doctor tells the chalk-writing Clara that not any old truth will make the creature stop. "This whole place is designed to terrify me," he begins – but this speech was contracted in the edit. Originally, he continued: "Imagine a world where something is always coming. Every second, something deadly is always closer, with every breath you take. You can't sleep, you can't sit still, every moment you're looking over your shoulder. How long before you're out of your mind? Before you'd say anything. Give up anyone."

Only *confession* will make the creature stop, he realises. Back in the atrium, he admits: "I didn't leave Gallifrey because I was bored! That was a lie! It's always been a lie!" We first heard the Doctor's second incarnation (Patrick Troughton) tell this fib to companions Jamie (Frazer Hines) and Zoe (Wendy Padbury) in the final episode of *The War Games* (1969). This new revelation was seeded in *The Witch's Familiar*, when Davros (Julian Bleach) asked the Doctor why he left Gallifrey – but the Doctor's usual "bored" response didn't accord with the Doctor's desire to return home: "No one runs the way you have run for so small a reason."

26m 37s Having escaped Veil, the Doctor looks out at the ocean as a pair of skulls, apparently dislodged by the movement of the castle, bob to the surface. Originally, he stared bleakly at the skulls as they sank back down. "Oh, Clara," he said. "It's hard to be brave... when there's no one to pretend to."

On screen, we next see the Doctor in the bedroom, counting down the seconds until Veil's arrival by tapping a finger against the arms of his chair. "57 minutes," he says, getting up. ("New record," he added, in the script.) Much of the subsequent sequence, in which the Doctor describes how his job is hunting room 12, in chunks of no more than 82 minutes – ie, the longest time he can be free to do so, after luring Veil to one extreme of the castle – was reworked (with some rewritten voiceovers) in the edit. As written, he was also seen wandering along a huge corridor, opening the doors of every numbered room he passed – first 105 (a ballroom), then 207 (a massive library). "This building, Clara," he mused in voiceover. "My castle. It's very me... It's complicated... It goes on and on... It's alone."

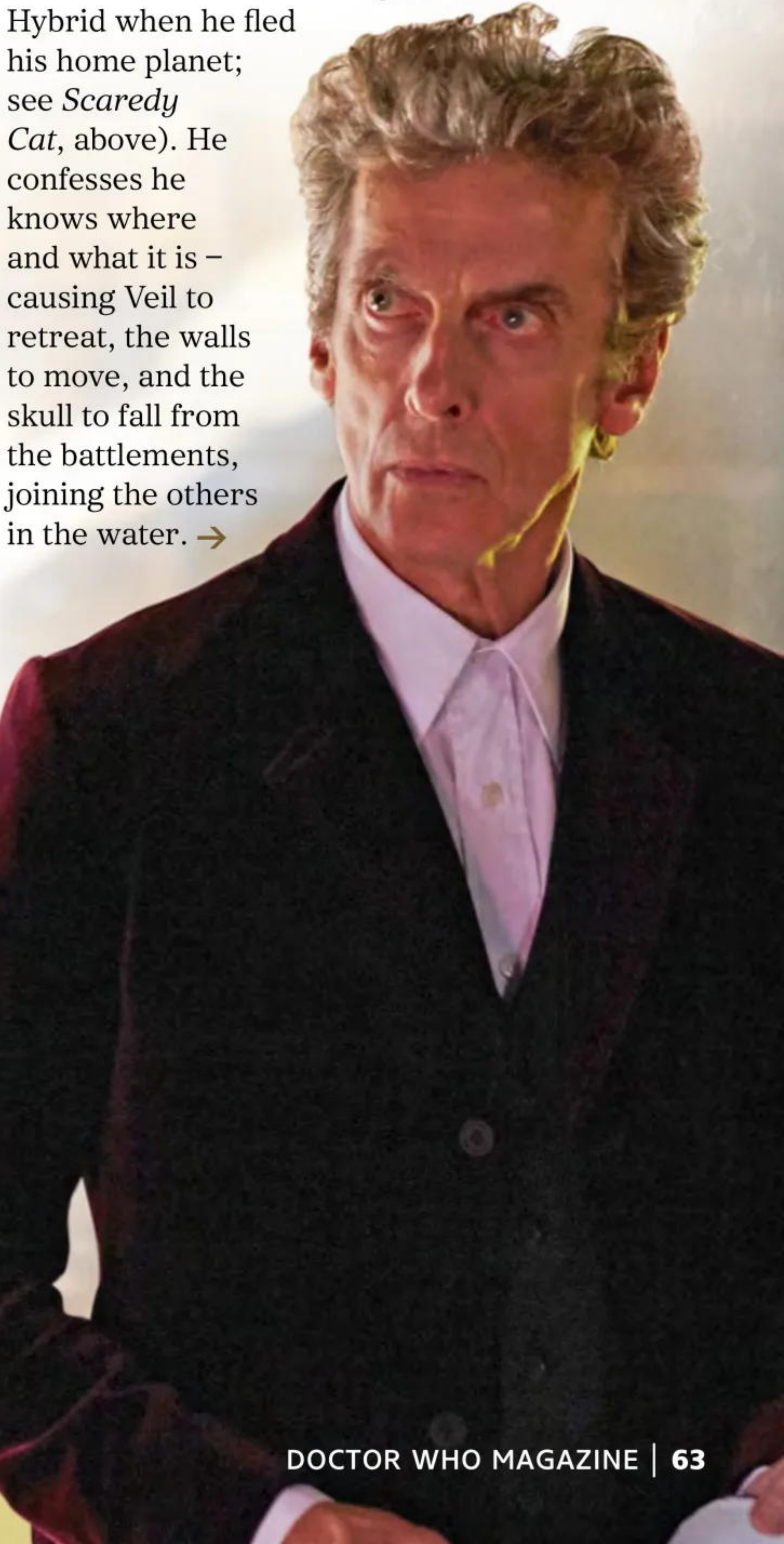
After marking the position of several rooms in a notebook, he was seen slumped asleep in a big armchair in the library: "We pan down him to see his finger tapping on the arm of the armchair, even as he seems to sleep." This, though, according to his scripted voiceover, was a "Light doze only. Full alert." But as the tapping stopped, Veil's shadow grew over the Doctor, its hand reaching for his throat – whereupon he suddenly woke, darting out of Veil's grip and racing for the exit.

Every room, if the Doctor leaves it long enough, reverts to its original condition – with the bedroom window repaired, and the trench in the atrium filled. Originally, he added: "Like a hotel. I hate hotels." Slurping soup at the head of a long table, he speculates that this is a closed loop, constantly recycling. "Or maybe I'm in hell?" he wonders. "That's OK. I'm not scared of hell. It's just heaven for bad people." This last line didn't appear in the shooting script... so it's tempting to speculate that this voiceover was inserted to justify the *Heaven Sent* title (which was confirmed only after recording).

30m 21s At the end of this compressed sequence, the Doctor revisits the teleport chamber, picks up a skull connected to electrodes, and sees the word BIRD written in dust... which blows away when the cogs turn, exposing a staircase leading to the top of a tower; he places the skull on its battlements. As written, this followed the shot of the sinking skulls at **26m 59s** – ie, ahead of the tapping-fingers countdown. Just how long does the room-hunting sequence take, though? About three weeks, according to the writer's *Ask Steven Moffat* column in **DWM** 495...

Finally, the Doctor stumbles across room 12 – but the way is blocked by brick. So he returns to the tower, where Veil approaches. In the first draft of 7 June 2015, the Doctor greeted it with: "Hello again. How's it going? How's the lurching? You want to get that looked at. I don't know if it's been mentioned at all, but I am a Doctor..."

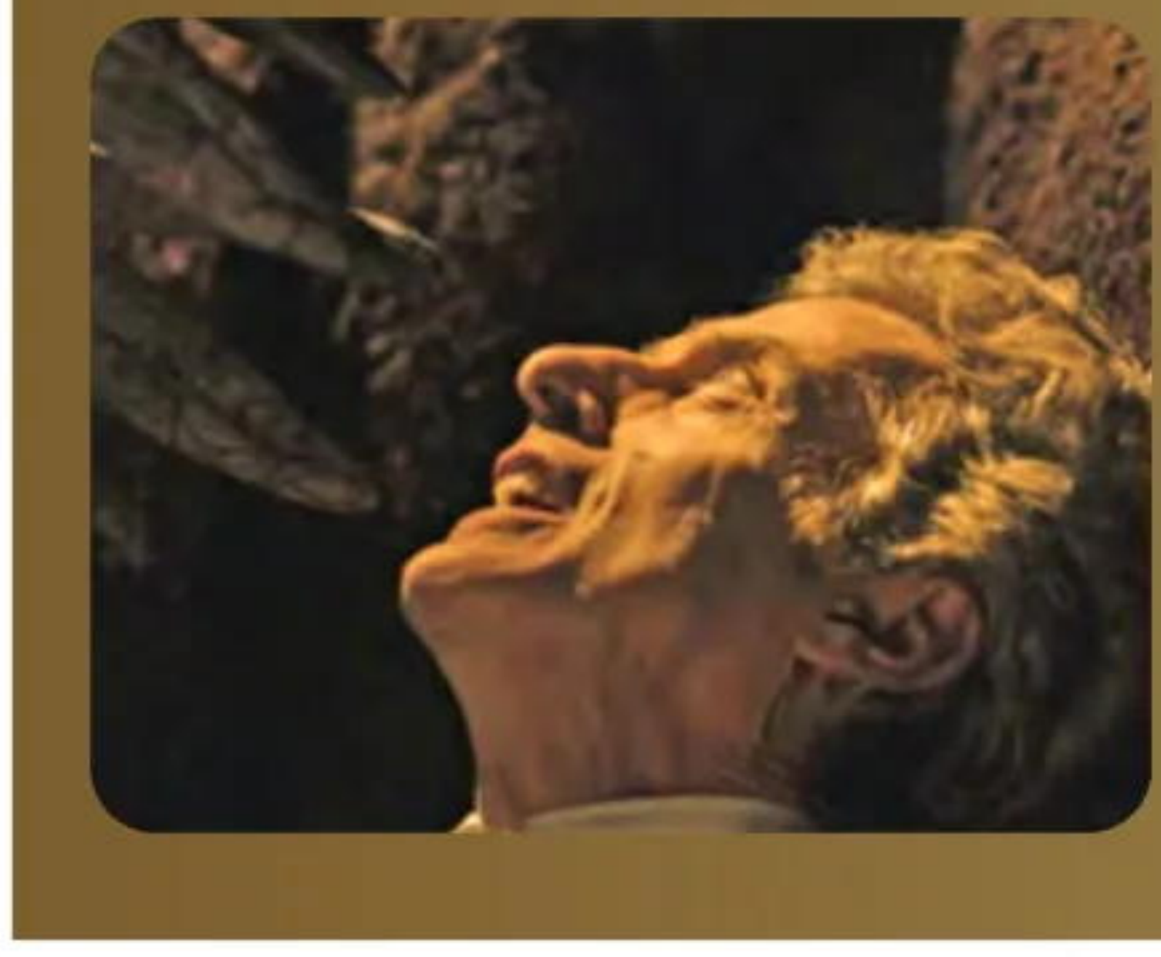
The Doctor repeats the legend of the Hybrid – a Gallifreyan prophecy about a creature created by the merging of two great warrior races, originally expounded by Davros in *The Witch's Familiar* (when the Daleks' creator speculated, perhaps correctly, that the Doctor was fleeing the Hybrid when he fled his home planet; see *Scaredy Cat*, above). He confesses he knows where and what it is – causing Veil to retreat, the walls to move, and the skull to fall from the battlements, joining the others in the water. →



Scaredy Cat

To evade Veil in the atrium (at **25m 46s**, below) the Doctor confesses that he ran away from Gallifrey not because he was bored, but because: "I was scared!" What was he so frightened of, though – if not the nightmare figure of Veil itself?

We're minded to recall *Listen* (2014, above centre), which implied that the junior Doctor cried all the time because he didn't want to join the army (and who could blame him?). This, though, preceded his enrolment in the Time Lords' Academy. According to *The Sound of Drums* (2007), he, like all eight-year-old initiates, was made to gaze into the whole Space/Time Vortex, via the Untempered Schism (above right). Some would be inspired, some would go mad, and some would run away... like him, he told Martha (Freema Agyeman) and Jack (John Barrowman): "I never stopped."



Probably, though, neither of these qualifies – since the Doctor has to tell truths he's never told anyone before to make Veil retreat. An alternative explanation is given in the following episode, *Hell Bent* – that the Cloister Wraiths of Gallifrey told the young Doctor a secret about a legendary Hybrid, which frightened him so much that he ran away (and then forgot the details).

Intriguingly, stage directions demanded, as the Doctor exited the atrium: "We hold on his face as he walks. He looks sick at himself. Like he's done the worst thing he could have."

35m 42s The way to room 12 is now open; inside, the Doctor discovers a wall of diamond, with the word HOME spelled out above. “Of course. The last square on the board,” says the Doctor. Behind the wall lies the TARDIS, one confession away... or so he thinks. A few moments ago, at the top of the tower, he mused on how all this was “somebody’s game”. Might he be reminded of the adventure of *The Celestial Toymaker* (1966), in which his companions, at the behest of an all-powerful being, were obliged to play a deadly game of snakes and ladders to reach the TARDIS on the final ‘square’ – ie, HOME. Might he be wondering, even, if the Toymaker is that somebody? It’s not hard to imagine how a master of clockwork, with a long-standing grudge, might construct a cog-driven castle to torture the Doctor in...

Scanning the wall with his sonic shades, he concludes it’s 20 feet thick and made of azbantium – a substance 400 times harder than diamond. Cut from here, his effort to discern the shifting light on the other side of the wall. “Beyond it ... what is that?” he mused. “Dimensional transfer junction, going by the luminescent dissonance.”

Right: An azbantium wall blocks the way to freedom.

Below: Veil, a creature that will kill billions of Doctors.

(The Cog Unit here is rather misleading, since the azbantium wall doesn’t move, unlike every other wall in the castle – meaning it can’t be reset, as Moffat confirmed in his column: “This is the wall between his recycling puzzle box and freedom.”)

“‘BIRD’?” says the Doctor, recalling the word written in dust. Back in his storm room, he rages – saying this is the moment when he always remembers everything that’s gone before. Soon, we’ll learn exactly what he means – ie, that he’s lived multiple lives inside the castle. “I can remember it all, every time,” he tells ‘Clara’.

But should we take this literally? Moffat hedged his bets in his column, saying that it *feels* to the Doctor like he remembers: “In that plunging moment, he feels the weight of the centuries behind, and the horror of the millennia ahead. In other words, he makes a memory where one can’t exist.” Alternatively: “In a world designed to suck your bad dreams from your mind and feed them back to you, isn’t it possible that his worst day – the one he’s living right now, again and again – is hanging in the air around him?” In which case, he really might have tuned into 7,000 years’ worth of memories – and, in time, even more...

38m 46s Now Clara (Jenna Coleman) appears to speak directly to him – telling him to get off his backside and win (albeit using an earthy English colloquialism hitherto unheard in *Doctor Who*). She didn’t, however, materialise in the first draft script (dated 7 June 2015) – in which the Doctor tried to strike a deal with his invisible friend: “Only deal you’re getting. I’ll keep going. I’ll keep my secrets and I’ll keep everybody safe, but you’ll do one thing for me. Be *alive*, Clara. Whatever it takes, whatever you have to do, be alive for *me*.”

Now Veil enters room 12 – blocking the way back to the rest of the castle, so there’s no way for the Doctor to go and fetch that spade from the atrium, to use on the wall (not that it would work anyway; see page 60). However: just like one prior Doctor missed the clothes room, at least one prior Doctor *did* get away before the loop became entrenched – or so Moffat speculated in **DWM** 495: “He totters back out of the chamber before the veiled creature can arrive, and scratches the words ‘I AM IN 12’ in every nook and cranny he can find.” (Apparently, the buried flagstone is one of only two of these messages to escape the castle resets – the other remains unnoticed, written on the back of Clara’s portrait.)

Grimm and Bear It

“Have you ever heard of the Brothers Grimm?” Fairytale-collecting siblings Jacob and Wilhelm Grimm were last mentioned in *State of Decay* (1980) – with reference to a theory of linguistics developed by Jacob. Now we learn that the “lovely” Bros were in the Doctor’s darts team.

The story recalled by the diamond-punching Doctor is *Das Hirtenbüblein* (*The Shepherd Boy*) – a fable anthologised in 1815 as part of the second volume of the brothers’ *Kinder- und Hausmärchen* (*Children’s and Household Tales*). It describes how there was “once on a time a shepherd boy whose fame spread far and wide because of the wise answers which he gave to every question”. Hearing of this, the local king asked the boy three seemingly impossible questions, the last being: how many seconds of time are there in eternity?

BRÜDER GRIMM
Kinder-und Hausmärchen
WINKLER

By way of reply, the boy told him: “In Lower Pomerania is the Diamond Mountain, which is two miles and a half high, two miles and a half wide, and two miles and a half in depth; every hundred years a little bird comes and sharpens its beak on it, and when the whole mountain is worn away by this, then the first second of eternity will be over.” The boy’s reward is to be invited to dwell in the palace, as if he were the king’s own child.

PETER CAPALDI
DOCTOR WHO

40m 46s Refusing to reveal the “very, very dangerous secret” of the Hybrid to Veil, the Doctor punches the wall repeatedly, while beginning to relate a folk tale collected by the Brothers Grimm: “According to them, there’s this emperor and he asks this shepherd’s boy, how many seconds in eternity?” Whereupon Veil closes its hands around the Doctor’s head, mortally wounding him. In his storm-room TARDIS, the Doctor describes how Time Lords take a long time to die: “Even if we’re too injured to regenerate, every cell in our bodies keeps trying. Dying properly can take days.” That’s why Time Lords know not to bury their own kind prematurely – a fact that one might seek to tie in with the story of Veil’s origin (given at **09m 17s**). Was the old lady whom the young Doctor saw laid out on that hot sunny day, *actually* dead when the flies came? Or was the *real* horror, the thing that made what happened stand out, the fact that she was *still alive at the time?* The Doctor sees Veil as a shuffling, wounded but nonetheless *living* being, after all...

The dying Doctor takes a day and a half to crawl to the top of the tower, describing how successive Doctors have physically burned themselves up to provide the power to teleport another Doctor in, since his imprint remains in its hard drive. He activates the teleport, then writes BIRD in the dust before disintegrating. (The logic seems to be that the castle itself clears away the corpse – except the skull, which is fused to its own systems.)

46m 13s Another Doctor (Peter Capaldi) exits the cabinet – meaning *Heaven Sent* isn’t, in truth, a one-hander: Clara appears, Veil is credited at the close, and we’ve yet to see one more non-speaking character. It would be unique in the *Doctor Who* canon if it had just two speaking roles, or three credited ones – but neither of those things is true, either. Even if we discount the burned Doctor at the very start, this is the second speaking Doctor to appear – a different character, technically, to the one we’ve been following thus far...

After living through much the same sequence of events, he punches the wall, then dies, and a third speaking Doctor (Peter Capaldi) appears – this one 12,000 years in the future. Having punched the wall, he dies, and a fourth speaking Doctor (Peter Capaldi) appears – this one 600,000 years in the future. Having punched the wall, he dies, and a fifth speaking Doctor (Peter Capaldi) appears – this one 1,200,000 years in the future. Having punched the wall, he dies, and a sixth speaking Doctor (Peter Capaldi) appears – this one two million years in the future. Having punched the wall, he dies, and a seventh speaking Doctor (Peter Capaldi) appears – this one 20 million years in the future...

By now, the Doctor has punched a few feet into the azbantium wall, meaning, as stage directions indicated: “It takes Veil a little longer to reach him. So we hear a little more story.” Hence: “And the shepherd’s boy says, there’s this mountain of pure diamond...” He dies, and an eighth speaking Doctor (Peter Capaldi) appears – this one 52 million years in the future – describing how every hundred years, a little bird sharpens its beak on the diamond mountain. He dies, and a ninth speaking Doctor (Peter Capaldi) appears – this one nearly a billion years in the future – saying that when the entire mountain has been chiselled away, the first second of eternity will have passed. He dies, and a tenth speaking Doctor (Peter Capaldi) appears – this one two billion years in the future. He dies, and an eleventh speaking Doctor (Peter Capaldi) at last strikes the final blow, causing the wall to crumble. Which means *Heaven Sent* in fact contains 12 distinct speaking parts – 11 of them played by Peter Capaldi.

(Alas: despite the significance of the plot point, the position of the stars visible over each Doctor’s shoulder in each of the “in the future” shots doesn’t change.)

50m 58s Veil collapses into a heap when the wall shatters, cogwheels rolling out from beneath its shroud. Somewhere inside was a mechanical device – presumably one that somehow generated the flies, which were physically tangible (at **07m 47s**, the Doctor flicked one with his finger). Was Veil some sort of *Red Dwarf*-like hard hologram generator, attuned to the Doctor’s fears?

51m 19s The Doctor exits onto the surface of a planet with an orange sky before the portal folds up inside a Gallifreyan confession dial. Stage directions confirmed that this was the Doctor’s own dial, last seen confiscated by Me at the behest of her co-conspirators.

A young boy (unknown, uncredited) is watching – but why’s he in the middle of nowhere? Might he be a... *shepherd’s boy?*

The Doctor tells the boy to go to the city to tell “them” he’s back, and that if they ask who he is, to say he came the long way round. We see the citadel of Gallifrey, which the Doctor vowed to return to in the final line of *The Day of the Doctor* (2013): “Home, the long way round.” (Quite how ‘they’ will know who he is from the “long way round” line isn’t clear – they didn’t hear it, after all.)

He then speaks to the dial, telling whoever might be listening that the Hybrid destined to conquer Gallifrey and stand in its ruins... is Me. That’s “Me” (sic), not “me” – as we’ll discover when the human-Mire amalgam once known as Ashildr returns...

He’s wrong, though – as we’ll see in *Hell Bent*. First, face the raven. Next, face the wall. Then... face the truth. **DWM**

Above: The Doctor nears the end of his aeons-long task.

Below: Escape at last, onto the surface of Gallifrey.

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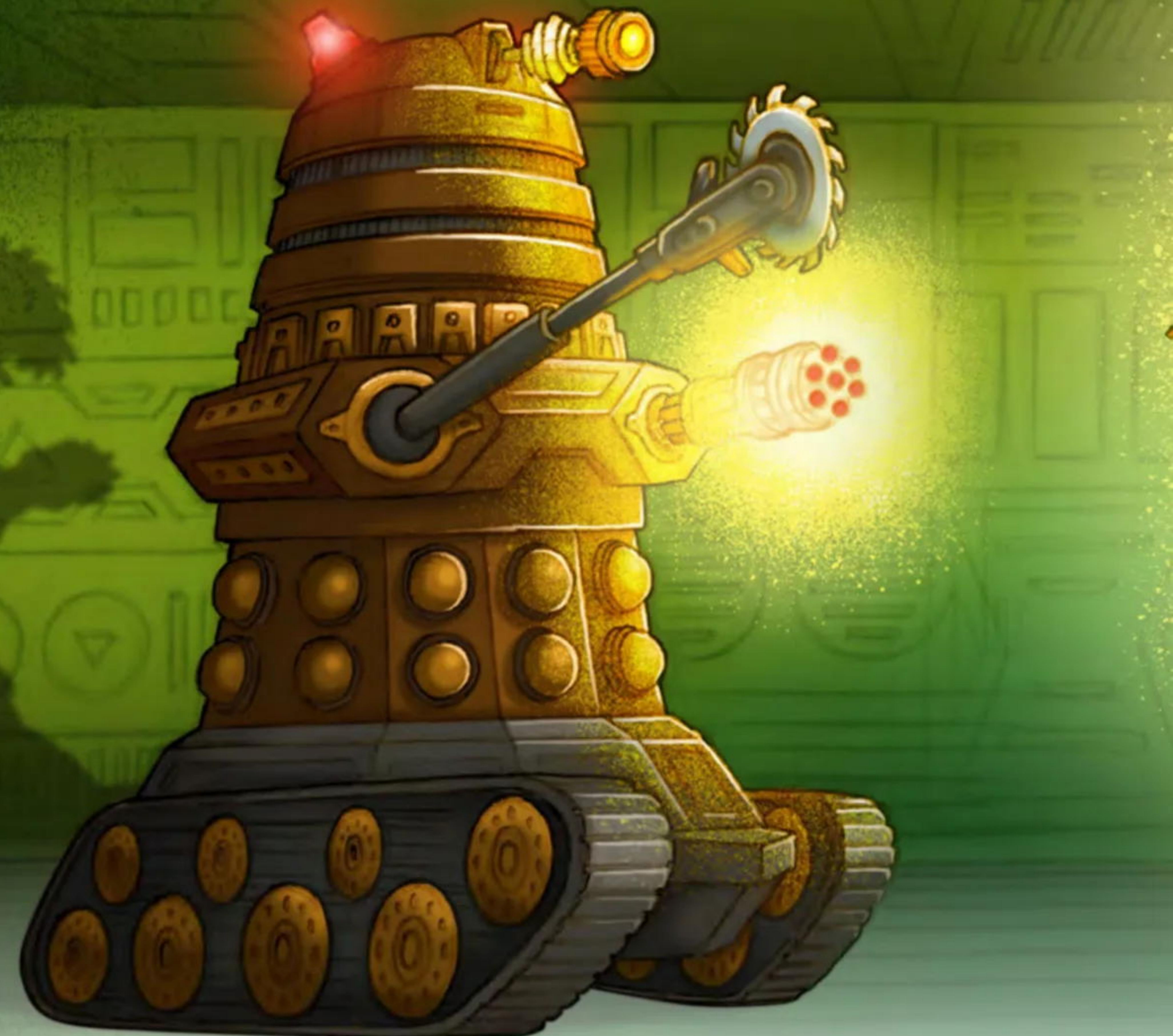


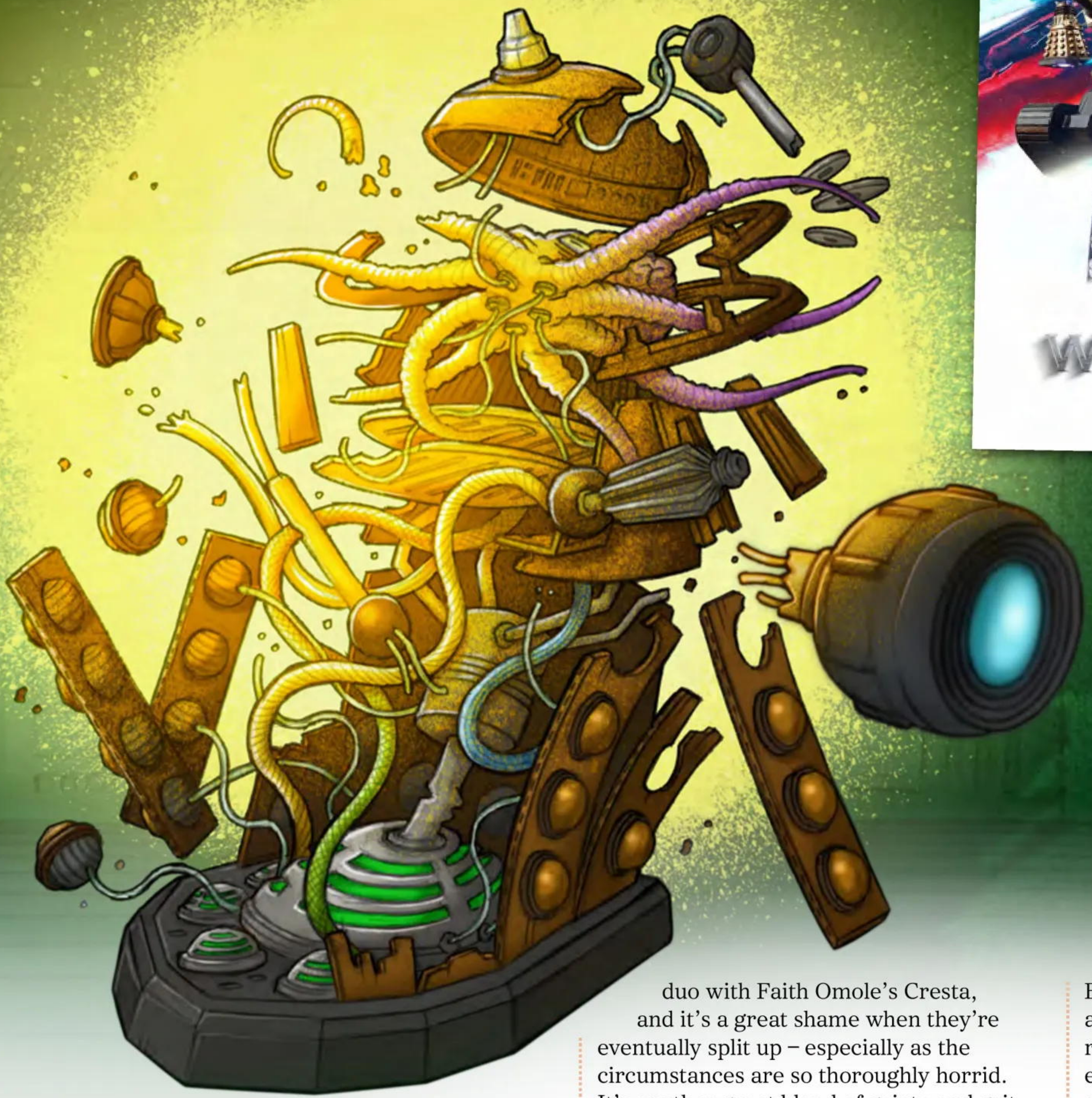
If the Doctor's theories about timey-wimey and wibbly-wobbliness are true, then, despite its horrific conclusion, the Time War is still raging – somewhere, somehow. Big Finish provide both with their second *Gallifrey: War Room* box set, *Manoeuvres*, which plunges us all back into the maelstrom for another brave sally.

Frankly, it can be hard to keep track of friend and foe, which is why Katharine Armitage's opener, *Collaborators*, is such a clever way to start proceedings, easing us in with a basic 'who's who' that ensures the set can be enjoyed by hardcore fans and newbies alike. Our guide through all the shady dealings is Louise Jameson's Leela, who remains constant and distinct thanks to the actor's always sensitive portrayal. As strong as her performance is, though, she's nevertheless outshone in this first instalment by James Corrigan's floppy, friendly Prince Ferdi, ruler of a planet rich in vital resources. With a Hugh Grant-ish naivety, he brings a warm glow to an otherwise chilly atmosphere, and all his appearances sparkle with a certain giddy energy. In fact, the hectic to-ing and fro-ing between Gallifrey's offers of partnership and the resistance's offers of protection have all the makings of a world-class romantic comedy, if it weren't for the fact that everyone else is taking things ever so seriously. Still, the satisfying and truthful arc that Ferdi goes through as a result of sundry political machinations is a welcome bonus, meaning that this initial chunk of *Manoeuvres* is probably the best of the bunch.

After devoting the first hour to Leela's relationship with Seán Carlsen's agitated rebel leader Narvin, Georgia Cook's *Remnants* concentrates instead on Ken Bones' weighty General, who adopts a vaguely Doctor-shaped role in protecting everyone on board a stricken research platform from the Time Lords' deadliest nemeses: the Daleks. Or rather, *a* Dalek; a Berserker, to be precise. The latest in a long line of so-called super-weapons, the Berserker is presented as a new threat, when in fact it has already starred in its own self-titled adventure as part of May's *War Doctor* set. As such, much of *Remnants* does feel like... well, *remnants* of that particular escapade. Suffice to say that the dim, clanging corridors of the stranded vessel and the spine-tingling suggestion of what might lurk around every corner is hardly original. But that doesn't mean it's not wildly effective, and the mournful drone of the incidental music adds a piquant tang of spookiness to the set-up.

There's a great bit of business with some surprisingly effective food preservatives, and Nicholas Briggs' group of Dalek scientists are almost comedic in their mithering oscillations. As these tensions boil over, we're treated to a bout of Dalek vs Dalek action

Right: Louise Jameson plays Leela in *Gallifrey: War Room*.
Opposite page below: Carolyn Pickles plays Ollistra.



FULL CAST AUDIO DRAMA STARRING LOUISE JAMESON AND KEN BONES
FROM THE WORLDS OF
BBC DOCTOR WHO
GALLIFREY
WAR ROOM
MANOEUVRES
BIG FINISH FOR THE LOVE OF STORIES

> As tensions boil over, we're treated to a bout of Dalek vs Dalek action.

(which, let's face it, is what we're here for) and we leave the beleaguered scientific outpost in no doubt as to the Berserker's destructive aggression. "Obliterate," indeed.

With its early tableau of pandemonium and an attempted murder in the Gallifreyan capitol, Fio Trethewey's *Transference* is bound to conjure memories of 1976's *The Deadly Assassin,* only without Tom Baker's toothy grin by way of reassurance. With the General out of view, our attention focuses on Carolyn Pickles' despotic Ollistra, who audibly relishes the chance to go full psycho on Sam Gittins' tragic Helico. At times, the string of grisly torture scenes that run through the script are rather hard to bear, and so we're lucky they're counterbalanced by a number of colourful excursions into the fruity outer settlement of 'Lowtown'. Sounding like the Time Lord equivalent of London's East End circa 1865, this bustling metropolis is fecund territory for Leela, and her confrontation with a delicious gang of street thugs is a riveting highlight.

Elsewhere, Pepter Lunkuse's lively Lenaris makes a great 'town-mouse, country-mouse' duo with Faith Omole's Cresta, and it's a great shame when they're eventually split up – especially as the circumstances are so thoroughly horrid. It's another great blend of gaiety and grit, which is just as well, considering what's coming…

In the finale, *Ambition's Debt, Collaborators* author Katharine Armitage slowly seals up any remaining gaps through which stray rays of light might shine. It's an all-out blockbuster, bringing the whole gang into play for one last burst, acting as a semi-sequel to the first instalment as well as a closing chapter for the entire enterprise. And yet there's still time for new creations to be introduced, with Janet Amsden's magnetic Clemantia combining a sort of wizardy wisdom with a grubby moral indifference to mesmerising effect.

After so much talk of what *might* happen if the Daleks achieve their aims it's refreshing – if utterly horrifying – to see it in action. Even if the sequence wherein Leela encounters a former friend inside a Berserker casing has been played out time and again, it loses none of its impact in the retelling, neatly underscoring *Doctor Who*'s essential warning: it's not the fact that there are monsters out there that's scary, it's the fact that *you might become one of them.*

Amid all the bluster and blur of bombs and betrayal, the underused Beth Chalmers finds space to evolve glorified bodyguard Veklin into a flawed specimen with actual needs, all of which are delivered with trademark tact and aplomb. However, as fine and polished as *Gallifrey: War Room* is, it's also deeply unpleasant – especially with all the blinds drawn down like this. Let's hope there's room for a little more levity in future.

Ring the church bells! Shout from the rooftops! *The Paternoster Gang* is back with a new box set entitled *Trespassers: Rogues' Gallery,* and they're sillier than ever before.

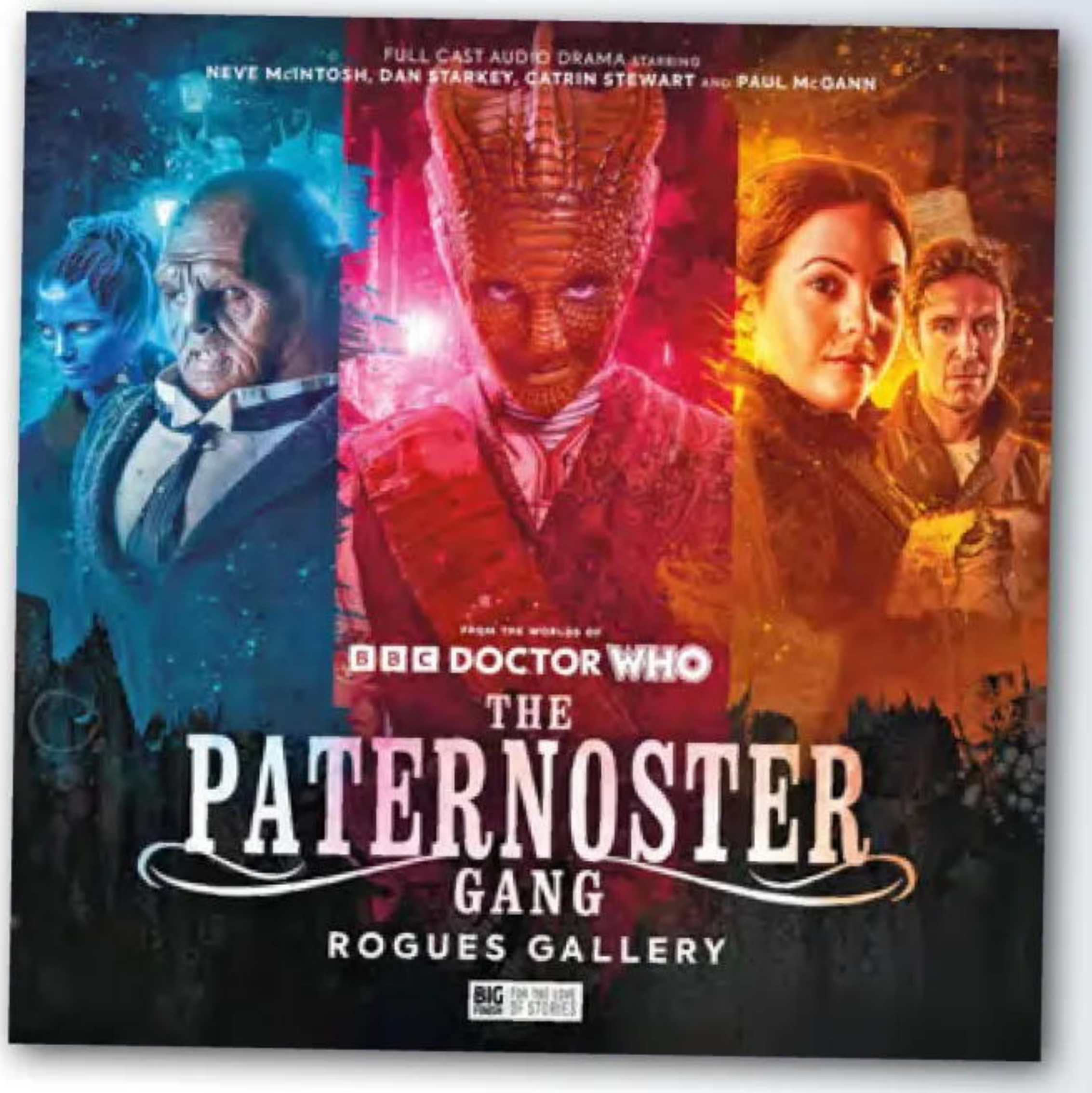
If the premise of Barnaby Kay's *The Ghost and the Potato Man* sounds far-fetched, that's because it is – but it's also not really relevant, because what counts is the cavalcade of characters enlivening the admittedly flimsy plot, doing their damnedest to distract us from its deficiencies. As *Doctor Who*'s finest interspecies couple, Neve McIntosh's Vastra and Catrin Stewart's Jenny are as robust as ever, and Lisa Bowerman's lovable barmaid Ellie Higson (transported from the now defunct *Jago and Litefoot* series) makes a fine addition to the team. →

→But, as is often the case, it's Dan Starkey who steals the show – both as the vindictive Vinnie Vauxhall and as everyone's favourite cloned clod, Strax. No one who listens to this adventure will remember it as 'the one with the transmatting blue angels' – they'll remember it as 'the one where Strax the Sontaran started an unlikely stand-up career', and with good reason. The concept of a music-hall audience finding the angry troll's many threats charming instead of frightening is a stroke of comedic genius, and his catchphrase, "I will dissolve you in acid", deserves to be up there with "Am I bovvered?" and "Suit you, sir." Coupled with his hilarious adoption of thespian Polari, Strax's transformation into a seasoned luvvie more than makes up for the fey (and slightly irritating) extraterrestrials. And then, just for good measure, the whole thing finishes on a song. Fantabulosa!

Unfortunately, Starkey's own follow-up, *The Symmetry of Death*, features another less-than-successful alien without the fun and frolics to back it up, and therefore falls a little flat by comparison. This may be to do with the author's admirable decision not to make himself the star of proceedings – although Strax's foray as a detective in his own right is every bit as amusing as one might expect. With its locked-room mysteries and tell-tale tobacco traces, *Symmetry* is a Sherlock Holmes story in all but name, with Vastra even exclaiming "The game's afoot" at one juncture, just to underline the point. Yet, while Holly Jackson Walters impresses as the put-upon Imogen and the creaky Mrs Cudd, it's hard to take her talking pterodactyl twins very seriously. (Yes, you read that right.) Regrettably, their infantile speech patterns and indeterminate appearance – are they small and bird-like, or closer to their Silurian cousins? – stand in the way of our sympathy, and Thom Petty's moustache-twirling villain does little to anchor their reality. Even so, *Symmetry* offers plenty to celebrate, from Jenny's cheeky bellboy disguise to David Holt's crotchety Crabbe. Swings and roundabouts.

The concept of a music-hall audience finding Strax's threats charming instead of frightening is a stroke of genius.

Finally, there's a festive atmosphere to Lisa McMullin's *Till Death Do Us Part* – not only because of all the glittering guest spots, but also because it centres around our leading ladies' long overdue wedding. Jenny's parents, played by Issy Van Randwyck and Harry Myers, are as awful as ever, giving Stewart a great mirror to bounce off while exploring the ninja maid's past life. Meanwhile, fresh from her harrowing stint in *Gallifrey*, Beth Chalmers pulls out all the stops as the damaged and deranged Miss Faversham, and it's wonderful to hear such a talented actor let rip with some juicy material. Conversely, Eighth Doctor Paul McGann sounds distracted and possibly even a little bit confused by it all, and one can hardly blame him; the main thread about bad-vibes bugs infecting everyone's airways is risible, whereas the intriguing counterpoint concerning doppelgängers is abandoned without explanation.


FULL CAST AUDIO DRAMA STARRING
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FROM THE WORLDS OF
BBC DOCTOR WHO
THE PATERNOSTER GANG
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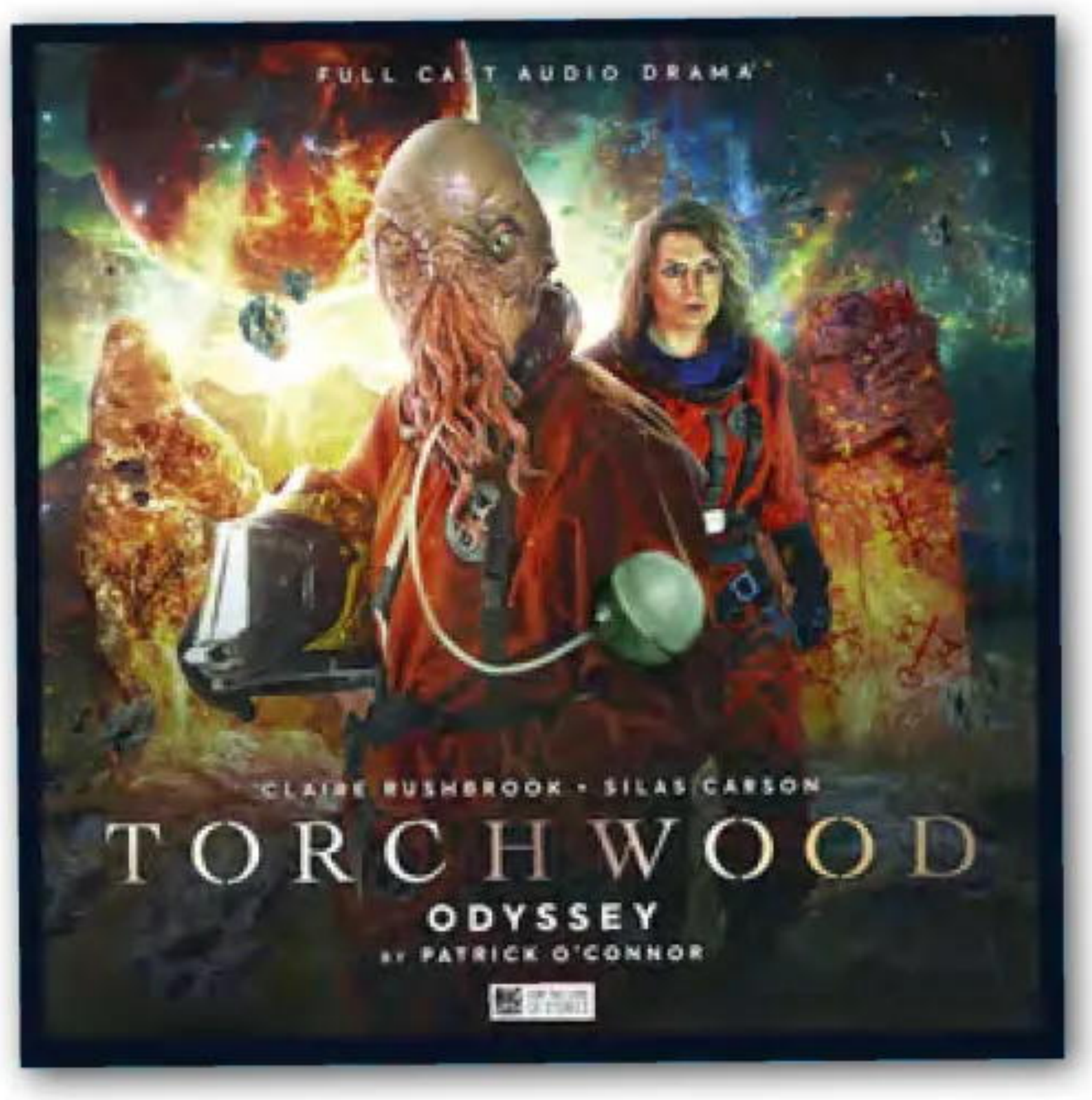
Happily, none of this really matters, thanks to the tour de force delivered by Neve McIntosh and Catrin Stewart, regardless which versions of Vastra and Jenny they're meant to be playing. Add to this a brace of irresistibly funny montages, not to mention a genuinely affecting exchange of vows, and you'll hardly notice that none of it makes a lick of sense. And, although we shouldn't *have* to buy the next set just to find out what it was all about, we absolutely, *definitely* will. **DWM**

Left: The cast of *Rogues Gallery* includes David Holt, Dan Starkey, Neve McIntosh and Holly Jackson Walters.

Below: The cast of *Odyssey*: Jay Perry, Silas Carson and Claire Rushbrook.

Odyssey


FULL CAST AUDIO DRAMA
CLAIRE RUSHBROOK · SILAS CARSON
TORCHWOOD
ODYSSEY
BY PATRICK O'CONNOR
BIG FINISH FOR THE LOVE OF STORIES

Patrick O'Connor's *Odyssey*, the latest in Big Finish's monthly *Torchwood* range, is like the middle film in any good horror-movie series – the *Alien* xenomorphs continue to stalk Ellen Ripley, *Halloween* murderer Michael Myers tries again and again to kill Laurie Strode, all in a variety of interchangeable locations. It's the same trick against a different backdrop, and that would seem to be what *Odyssey* is doing, with its eerie Ood muttering cryptic nonsense at Claire Rushbrook's Ida Scott, just like they did in 2006's *The Impossible Planet*/*The Satan Pit*.

But like all the best fright franchises, there's a lot more going on under the surface. The idea of gravity as an older and scarier force than time itself is truly unnerving, and deserves further exploration, since it gives rise to some vividly unsettling scenarios. It's also something of a masterstroke to cast Silas Carson, the voice of the Ood, as Scott's father – a belligerent old inventor who lent his vocal patterns to their translation spheres. With Jay Perry in support as the likable Thomas, Rushbrook and Carson paint a painfully honest portrait of a strained family relationship that sings out beyond its creepshow trappings. And the sweet coda is simply beautiful. Glorious.

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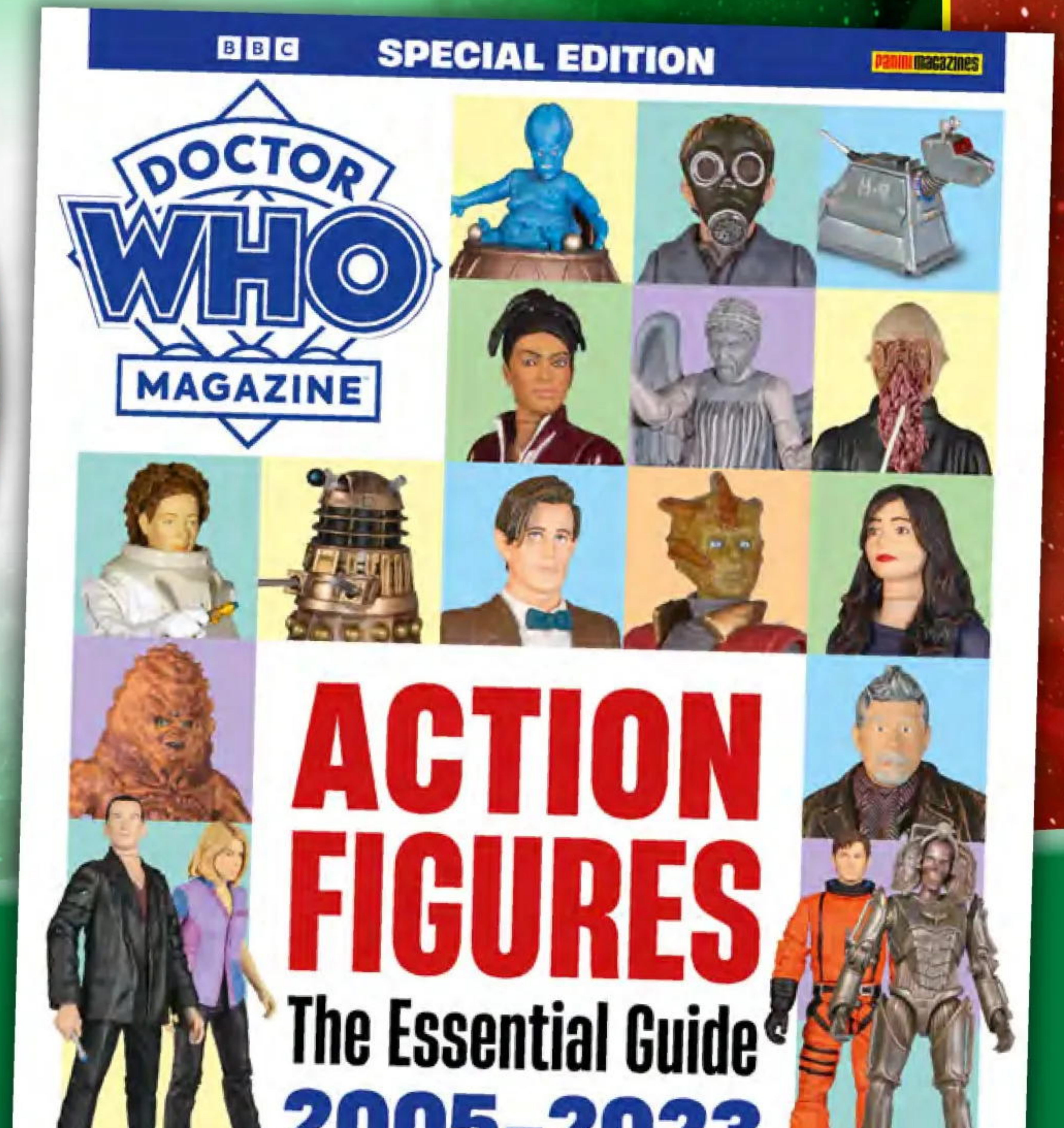
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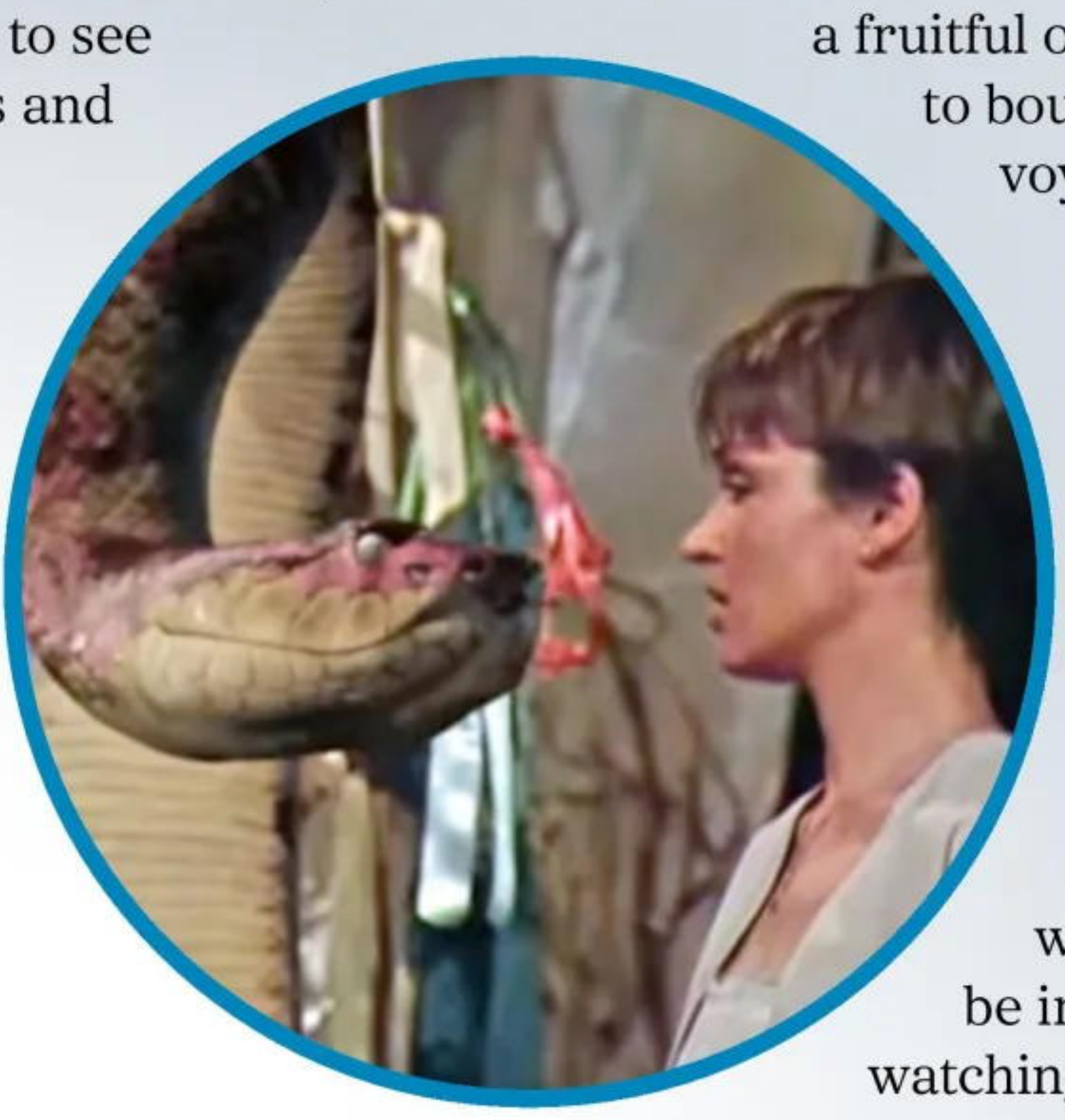
Doctor Who was having a party in 1983, and everyone was invited. While the main anniversary event of the landmark Season 20 was *The Five Doctors*, there was a celebratory air to the whole series, with old friends reunited and ancient enemies returning.

Producer John Nathan-Turner famously boasted that this season featured "an element from the show's past in every single story". Perhaps that claim only really worked if you sort of squinted at the Black Guardian trilogy in the middle, but the laps of honour for Omega and the Brigadier did feel suitably momentous, while rematches with more recent menaces – such as the Mara – added to the festive flavour. And all this before we even got to the TARDIS cocktail soirée.

For fans, the bounty of extra features contained in the new Season 20 box set represents a win of epic proportions. Perhaps the greatest treasure is the much-anticipated *Look Who's Driving* documentary – which follows Peter Davison, Janet Fielding and Sarah Sutton on a light-hearted road trip across Europe, as they make their way to the Timelash convention in Germany. Imagine a cross between *Top Gear*, *The Apprentice* and *Snakedance*. Our heroes shriek, bicker and weep tears of laughter as they navigate continental thoroughfares, visit a chocolate factory, and listen to Janet reciting poetry in a forest. This is a hilarious and very candid portrait of some of our favourite stars, and we sincerely hope to see other Doctors and companions having similar adventures in future releases.

The trio are joined by Mark Strickson for further European escapades, as they revisit *Arc of Infinity*'s Amsterdam locations in another new documentary, *Let's Go Dutch*. While not quite as chaotic as the autobahn adventure, this film is another highly entertaining piece, with the performers clearly having a ball as they travel through the Dutch capital in style. Fielding and Sutton are also the subjects of a new *In Conversation* interview with Matthew Sweet. The decision to speak to them together is a fruitful one, allowing the actresses to bounce off each other as they voyage down memory lane.

Perennial favourite *Behind the Sofa* is present and correct, with one of the gatherings made up of the Season 20 regular cast. There's fun to be had in seeing Sarah Sutton watch Mark Strickson in the stories that she didn't appear in, and vice versa, while Peter Davison seems to be in a much better mood while watching his own episodes than he



Above left: The Brigadier (Nicholas Courtney) and the Doctor (Peter Davison) in *Mawdryn Undead* (1983).

Above right: Optional CGI effects for a scene with Tegan (Janet Fielding) and the Mara in *Snakedance* (1983).

Right: Sarah Sutton, Peter Davison and Janet Fielding in *Look Who's Driving*.

Left: Optional CGI effects for the unusual sailing ships in *Enlightenment* (1983).

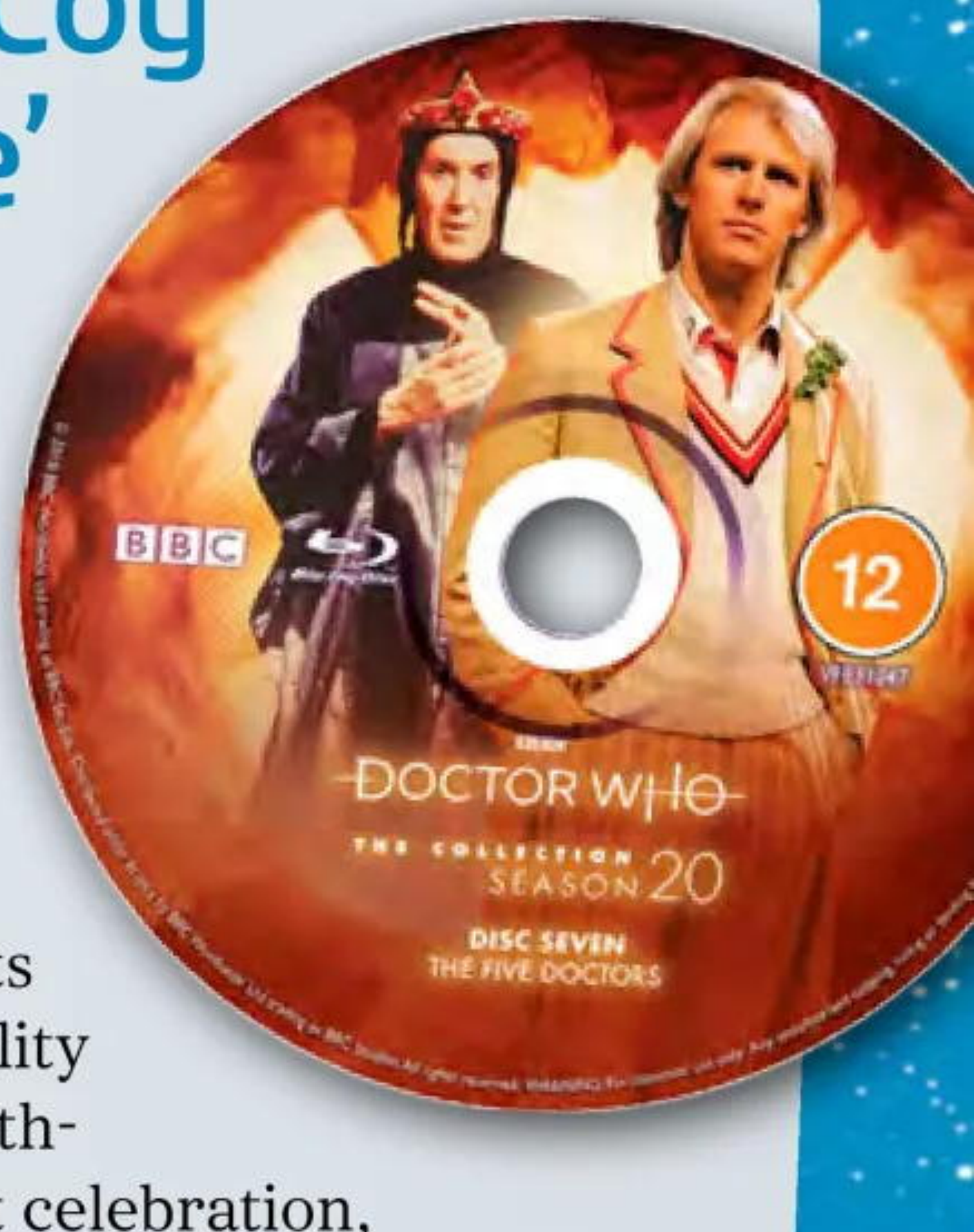
Right: Sylvester McCoy and Colin Baker in *Behind the Sofa*.

Below left: The cover for the box set's booklet, with art by Lee Binding.

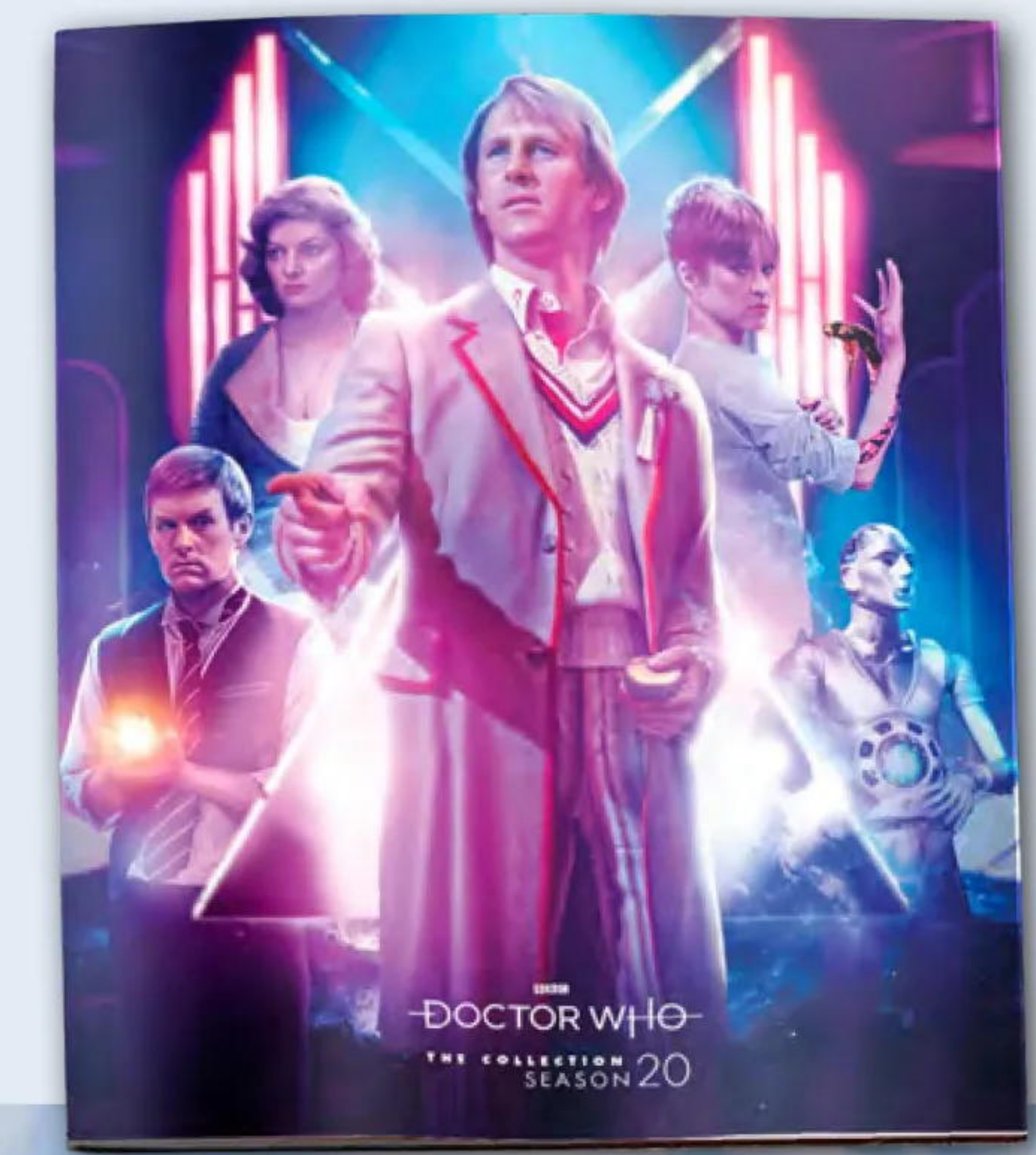
Bottom: Janet, Peter and Mark Strickson visit Bodiam Castle for the new documentary on *The King's Demons*... just as they did in 1983.

has on other recent box sets. Sophie Aldred and Katy Manning come across as real friends just watching telly together, and Colin Baker and Sylvester McCoy make a delightful 'odd couple' pairing. Baker's face when Liza Goddard appears on screen, and McCoy asks "Didn't you used to be married to her?" is priceless, and there's something rather special about Doctors six and seven watching their five predecessors take on the perils of the Death Zone.

> Colin Baker and Sylvester McCoy make a delightful 'odd couple' pairing in that perennial favourite, *Behind the Sofa*.



The big anniversary get-together has itself had a new lick of paint. Parts of it are looking better than ever thanks to new CGI effects on the 40th-anniversary edition of *The Five Doctors*, which is included here alongside the original transmitted version and the 1995 Special Edition. The time scoop effect, in particular, is a vast improvement, and new moons in the sky above the Eye of Orion make it look slightly less like Wales. There are also multiple commentary options on this story, including the David Tennant talk-through that was hidden away as an Easter egg on a previous release, as well as a brand-new track featuring Davison, Fielding and Strickson.



Snakedance's Martin Clunes being interviewed by Janet Fielding on location at the Sigmund Freud Museum is a lovely and surprising addition, putting paid to all those myths about him being ashamed of his work on *Doctor Who*. There's a new 'making-of' documentary for *The King's Demons* that shows off the location, Bodiam Castle, in all its splendour, making us wonder why they didn't use more of it in the actual show.

The set contains more archive footage than you can shake a rubber snake at, including countless TV spots and news reports, as well as oodles of convention recordings. Highlights include excellent quality video taken at the 20th-anniversary Longleat celebration, narrated by John Leeson, and the 'Four Doctors' panel from the 30th-anniversary Panopticon convention in 1993. All this and so much more – you could spend eternity savouring all the studio footage and extra bits and PDF files included here.

Doctor Who is having a party, and this is one of the best birthday presents ever.

Richard Unwin

Redacted: Series 2

Podcast drama

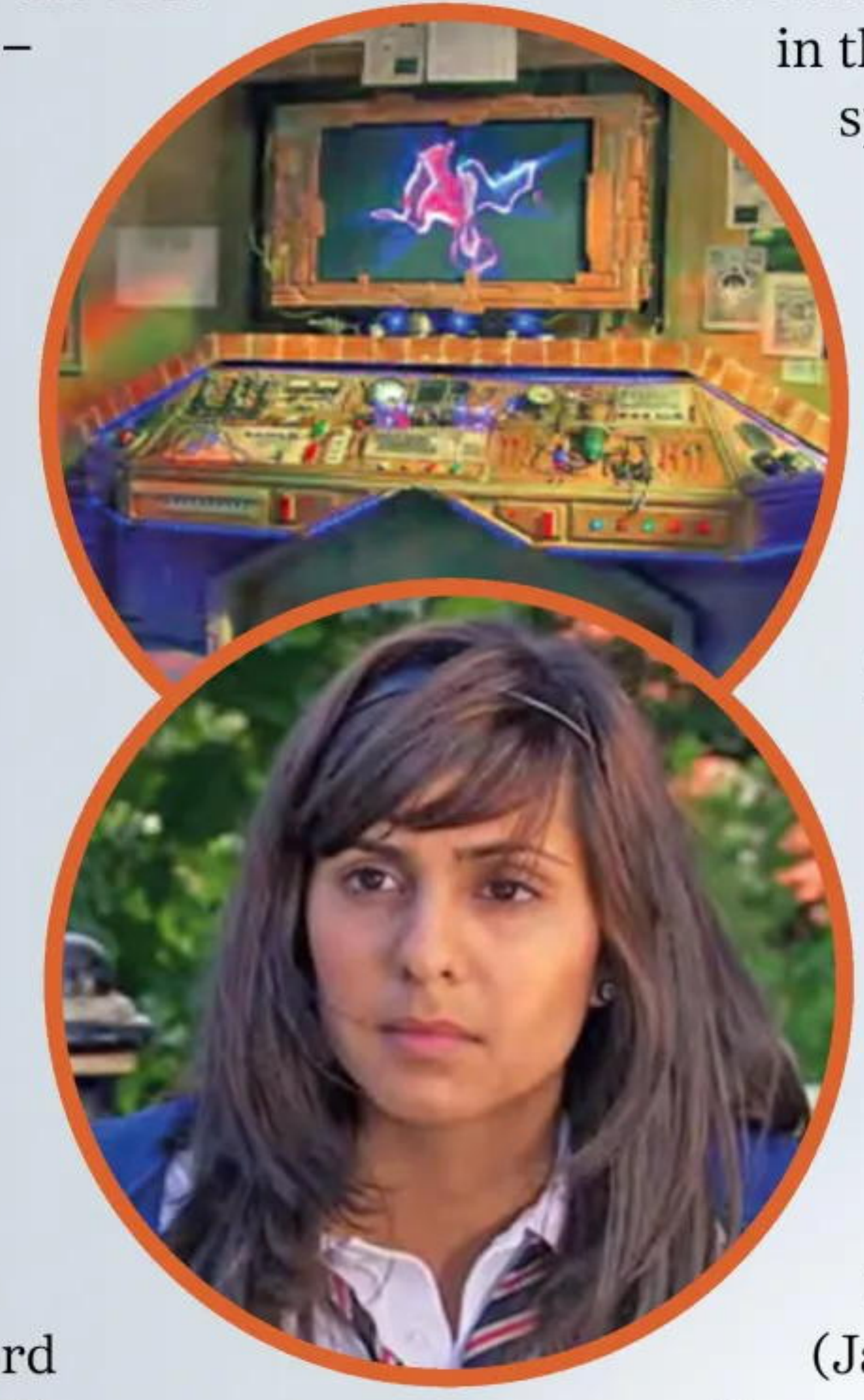
Written by Juno Dawson, Ken Cheng, Chris Cornwell, Karissa Hamilton-Baines
BBC Sounds Available now

Right: Lead writer Juno Dawson (front row, third from left) with actors Teri Ann Bobby-Baxter, Charlie Craggs, Wilf Scolding and Freddy Carter.

Below inset: Mr Smith and Rani (Anjli Mohindra) in *The Sarah Jane Adventures*.

Bottom: Dervla Kirwan as Miss Hartigan in *The Next Doctor* (2008).

Last year's first series of *Redacted* felt like a breath of fresh air. Arriving when televised *Doctor Who* episodes were few and far between, it helped to fill a TARDIS-shaped hole in fans' lives. And where the background reading for some *Doctor Who* spin-offs can often feel daunting, *Redacted* felt refreshingly accessible. Created by acclaimed Young Adult novelist Juno Dawson, the ten-episode series featured then-incumbent Doctor Jodie Whittaker, shrewdly saving her big moments for the finale while peppering cameo appearances through the rest of the season. In many ways – including the storyline, and the title of the series itself – *Redacted* Series 1 was defined by the Doctor's absence.



With Series 2, which begins with podcaster Cleo Proctor (Charlie Craggs) being alerted to reports of mutant rats in London's Docklands, we find ourselves in a different situation entirely. This slightly shorter six-episode collection dropped all at once on BBC Sounds on 18 September – and this time, the Doctor is even less present. In fact, the Time Lord doesn't appear at all. And while Series 1 featured cameos from the likes of Ingrid Oliver as Osgood, Jemma Redgrave as Kate Stewart and Doon Mackichan as a recast Madame Vastra, this new series features just two major guest stars – Anjli Mohindra as Rani Chandra and Alexander Armstrong as supercomputer Mr Smith.

What's striking here is that neither of these was a *Doctor Who* character – they were regulars in *The Sarah Jane Adventures.* It makes *Redacted* feel, in the best possible way, like a spin-off from a spin-off – made for fans who grew up with Sarah Jane and the gang, and are now in their mid-20s. While *The Sarah Jane Adventures* spent its run being deferential to *Doctor Who*, it now gets to be the parent show to *Redacted*.

With the guest cast shrinking, *Redacted* has to stand on its own two feet a little more. It does so splendidly, giving all three leads from the first series plenty of room to grow. It's a shame not to have Cleo's brother Jordan (Jacob Hawley) on board this time around, and something is lost through separating Cleo from her friends, Abby (Lois Chimimba) and Shawna (Holly Quin-Ankrah), for the bulk of the series. But with characterisation this strong, you have to look pretty hard to find things to complain about.

Abby and Shawna remain loved-up following the Series 1 finale. But Juno Dawson, never one to make life easy for her characters, has injected their relationship with a few teething problems, which makes for compelling listening. Meanwhile, Cleo continues to be the most well-realised transgender character on the BBC. Once again, Dawson – a trans woman herself – strikes a perfect balance between depicting some of the hardships unique to the lives of trans people, and letting the story become a miserable one in which Cleo never gets to be happy.

> With the guest cast shrinking, *Redacted* has to stand on its own two feet a little more – which it does splendidly.

Freddy Carter is a welcome new addition as Cleo's love interest, Apex Costa, and Dawson is never afraid to let science fiction take a back seat in favour of the nuanced romantic storyline. Another new cast member is *Doctor Who* alum Dervla Kirwan as the high-camp villain, Honour Bray. Much to my delight, she chews the scenery here just as much as she did as Miss Hartigan in *The Next Doctor* (2008).

Here and there, the story intelligently touches on prescient topics like the housing and refugee crises, while never feeling too thickly allegorical. It's a series that never gets bogged down in anything. It has the perfect sprinkling of *Doctor Who* esoterica, exactly the right amount of disarming kitchen-sink grit, a generous helping of human drama, and enough escapist fantasy to make it feel as though it exists in the same world as the TV series.

It's easy to be misled here by the superficial stuff. *Redacted* may have a smaller cast and fewer episodes this time round, but the story's scale and ambition is not to be sniffed at. There's no other *Doctor Who* like this out there right now, and I very much hope that these six episodes won't be the last we hear from Cleo, Abby and Shawna. **Molly Marsh**

Rebellion on Treasure Island

Book

Featuring The Eleventh Doctor and Clara
Written by Bali Rai
BBC Children's Books RRP £8.99; ebook also available

Some readers may remember a superb BBC dramatisation of Robert Louis Stevenson's 1883 novel *Treasure Island*, which aired in four parts in the autumn of 1977. Scripted by John Lucarotti, directed by Michael E Briant and produced by Barry Letts, the programme was populated by many former *Doctor Who* cast members, including Patrick Troughton as the murderous pirate Israel Hands.

Over 40 years on, the worlds of *Doctor Who* and *Treasure Island* collide again in Bali Rai's *Rebellion on Treasure Island*, the last in Puffin's recent series of mash-ups in which the Doctor and his companions interact with various literary and mythological figures. Here it's the turn of the Eleventh Doctor and Clara, who find themselves joining a hunt for hidden treasure on spooky Skeleton Island. So it's time to splice the mainbrace, hoist the Jolly Roger and set sail for the Spanish Main in a swashbuckling adventure with pirates.

Or not.

Sadly, anyone hoping for an intertextual punch-up between the Eleventh Doctor and Israel Hands will be sorely disappointed, since neither he nor any other characters from *Treasure Island* appear here. Yes, there are characters named Long John Silver and Squire Trelawny, but they aren't Stevenson's creations. There's a bit of searching for Captain Flint's treasure, and the action takes place on somewhere called Skeleton Island, but any resemblance to Stevenson's work ends there. In fact, the island itself is more like the unnamed setting of the US TV series *Lost* (2004-10), complete with its own lethal Smoke Monster.

Arguably, this presents two advantages for the reader. First, absolutely no knowledge of the original novel is necessary before ploughing into this one. Second, we're spared another unlikely explanation for the fictional crossover, whether it be dimension-hopping, time-track-jumping, MythoScopes or whatnot. The characters the Doctor meets here may simply be the 'real-life' people who fired Stevenson's imagination.

BBC
DOCTOR WHO
REBELLION ON TREASURE ISLAND
BALI RAI

Commissioned by George II (supposedly) to recover a precious stolen cargo, the Doctor and Clara are more interested in reports of an extraterrestrial presence on the eponymous island. Once ashore, they discover that the so-called 'cargo' is a group of escaped female slaves, now fashioned into a cutlass-wielding rebel band by a woman they call Nanny – a sort of gender-swapped version of the Lost Boys from *Peter Pan* (1904). Also on the island is the aforementioned John Silver and his young accomplice Janey Hawkins, but they don't get much to do and more or less disappear in the second half.

Above: River Song (Alex Kingston) in *The Impossible Astronaut* (2011).

Left: Patrick Troughton as Israel Hands in *Treasure Island*. The 1977 serial was produced by Barry Letts and directed by Michael E Briant.

Because before you can say "Jack Sparrow", River Song suddenly turns up, bringing the Paternoster Gang with her to help the Doctor combat an alien entity they previously fought in Victorian London (and will meet again on Trenzalore). By now, the pudding has been well and truly over-egged, and all pretence of it having anything to do with Robert Louis Stevenson has been despatched to Davy Jones' locker.

> The Eleventh Doctor and Clara find themselves joining a hunt for hidden treasure on spooky Skeleton Island.

That said, there's much to enjoy here – and if the storytelling sometimes slows down in favour of discussions about the transatlantic slave trade, it's undeniably worthy. It'd be true to say, too, that what little pirating there is has all the authenticity of the Return to Skeleton Bay show at Legoland, but then this is a Puffin Book and not, say, a box set of *Black Sails* (2014-17).

So set aside your expectations and you'll find *Rebellion on Treasure Island* a fun and diverting romp, albeit one that feels like a bit of a damp squid (sic), clinging to the stern of the Doctor's previous adventures in Sherwood Forest, Oz, Camelot and Colchis. **Chris Bentley**

COMPETITIONS

YOUR CHANCE TO BAG THE LATEST WHO GOODIES!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

WIN!

THE UNDERWATER MENACE

BLU-RAY STEELBOOK

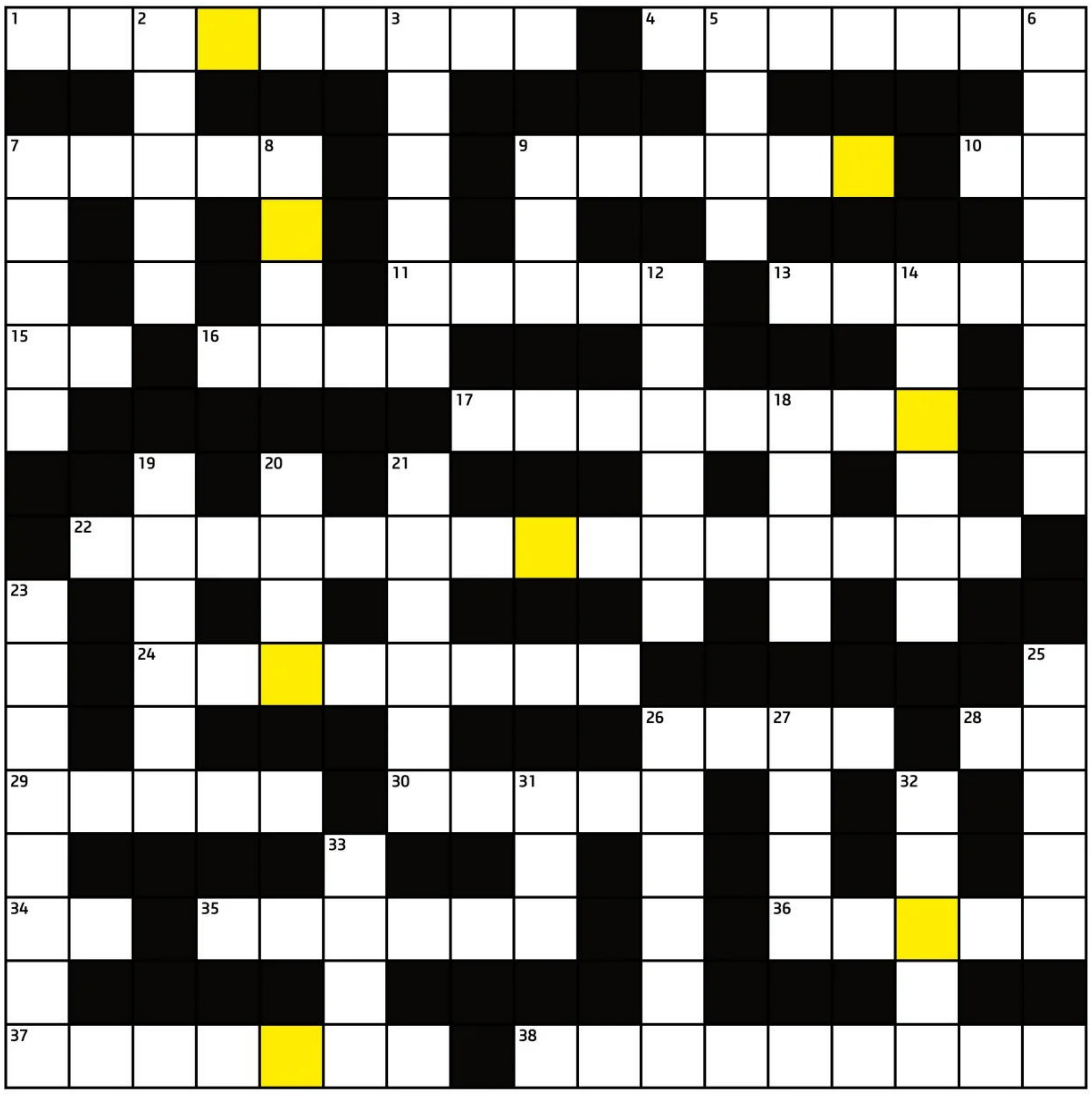
The 1967 story *The Underwater Menace* is the latest to be fully animated by BBC Studios. The four-part adventure stars Patrick Troughton as the Doctor, Michael Craze as Ben, Anneke Wills as Polly and Frazer Hines as Jamie.

This new release is spread across two discs, including both colour and black-and-white versions of the animation, the surviving original Episodes 2 and 3, reconstructions of Episodes 1 and 4, a previously unreleased 1964 drama starring Patrick Troughton and Joseph Furst, audio commentaries, photo galleries and more.

The Underwater Menace is available from 13 November on DVD (RRP £14.99), Blu-ray (£19.99) and Blu-ray Steelbook (£29.99). We have **FIVE** copies of the Steelbook to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a city that has appeared in *Doctor Who* twice.

DWM CROSSWORD

Do you know your *Deadly Assassin* from your Lonely Assassins?



ACROSS

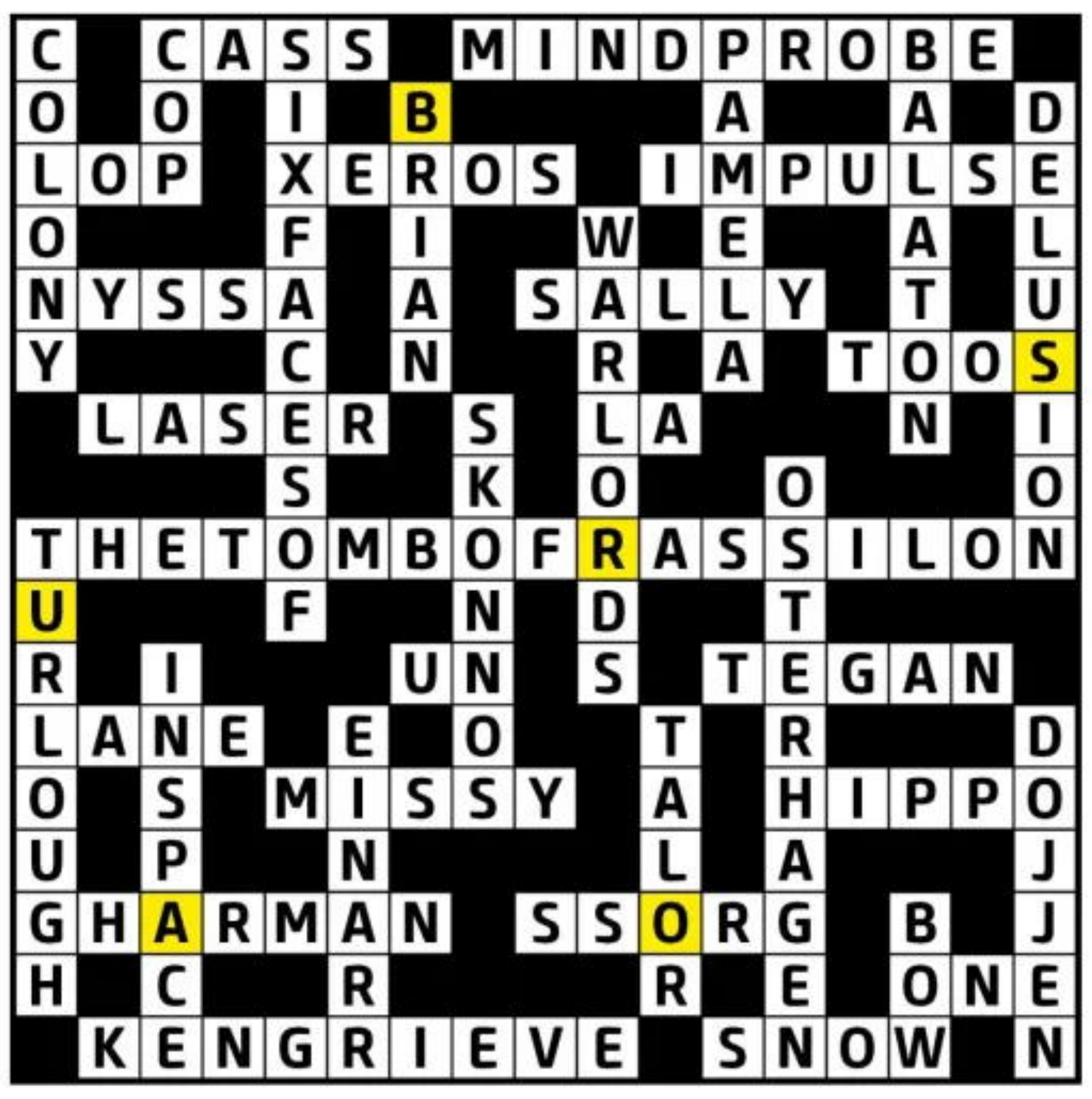
1 (and 38 Across) New behind-the-scenes series (6,3,9)
4 (and 26 Down) Host of 1 Across (7,6)
7 (and 36 Across and 31 Down) Tegan was to have adopted this role (5,2,3,3)
9 Associate of Cotton on Skybase One (6)
10 *Abbrev.* Make of car driven by Mickey Smith (1,1)
11 Leader of thr Vanir (5)
13 Driven by Mel in a forthcoming episode (5)
15 Production code of *The Abominable Snowmen* (1,1)
16 *The Hand of ___* (4)
17 Robert ______ – writer of *Dalek* (8)
22 She plays the voice of the Meep (6,9)
24 Situation on the New New York motorway (8)
26 Louise ___ – played Gia Kelly (4)
28 Leader of the Stone Age tribe met by the First Doctor (2)
29 Companion of the Doctor (5)
30 Homeless man killed by the Master (5)
34 *Abbrev.* Description of WOTAN, perhaps (1,1)
35 Drink the Doctor kept in the TARDIS. He gave some to Captain Lethbridge-Stewart (6)
36 See 7 Across
37 Earth by another name (7)
38 See 1 Across

DOWN

2 One of the people trapped on the motorway in New New York (5)
3 Native of Spiridon who helped Jo (6)
5 One of the Dominators (4)
6 The Doctor took Rose and Martha to this planet (3,5)
7 'Number two' at Wenley Moor research facillity (5)
8 *The ___ of the Doctor* (4)
9 (and 23 Down) How Colonel Mace referred to the Brigadier (3,8)
12 Creatures deployed by Skagra (6)
14 According the Doctor, Shakespeare sprained his wrist writing this kind of verse (6)
18 Boyfriend of 2 Down (4)
19 Homeless man killed by the Master (6)
20 Type of car driven by Mickey Smith (4)
21 Leandro used it to open a fracture in reality (6)
23 See 9 Down
25 Daughter of Erik and Trine (5)
26 See 4 Across
27 Leader of the Elders (4)
31 See 7 Across
32 One of the contestants on *The Weakest Link* in the year 200,100 (5)
33 One of the Dominators (4)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



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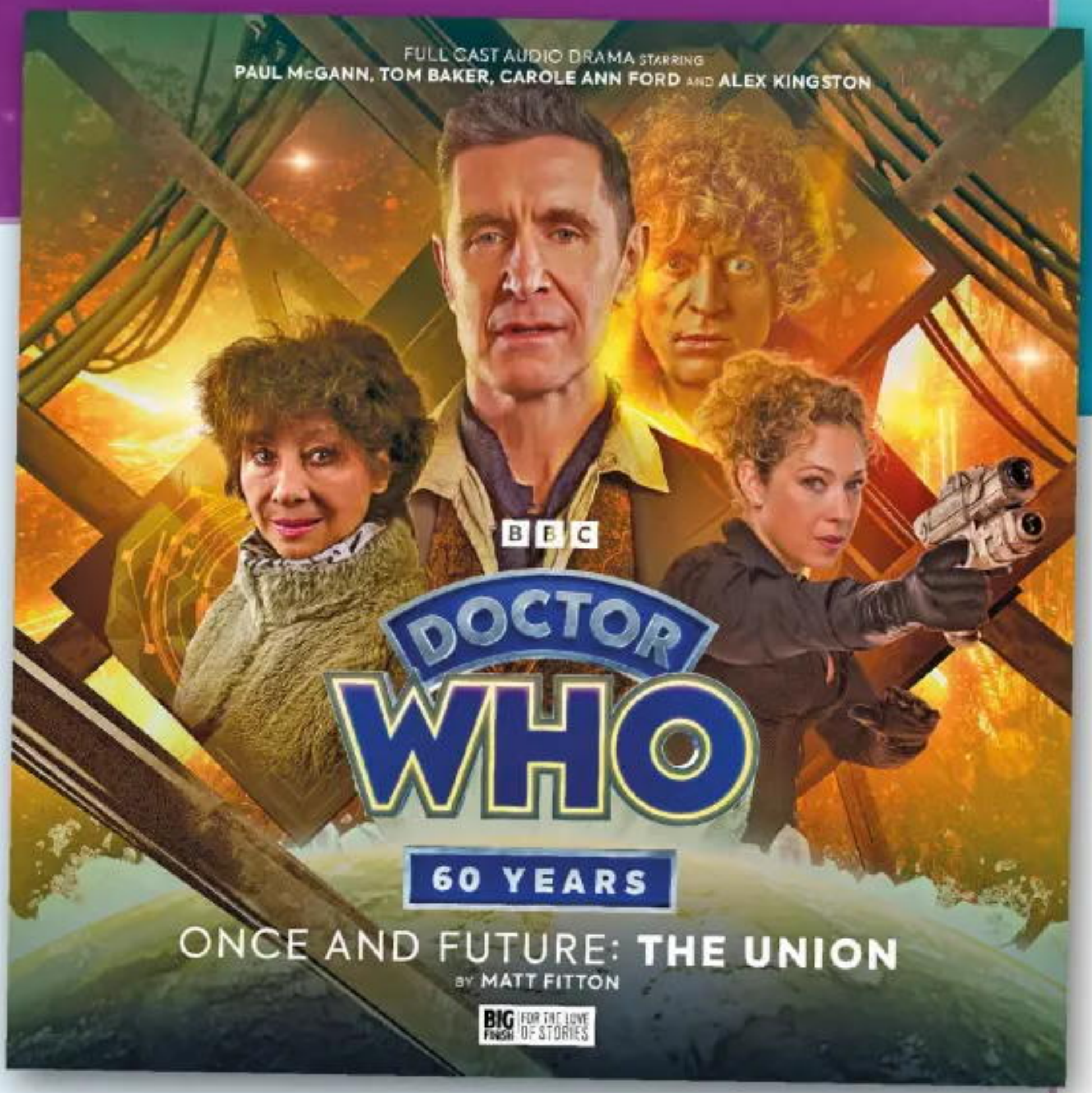
LAST ISSUE'S PRIZE WORD: BORUSA

THE UNION AUDIO DRAMA


FULL CAST AUDIO DRAMA starring
PAUL McGANN, TOM BAKER, CAROLE ANN FORD and ALEX KINGSTON
BBC
DOCTOR WHO
60 YEARS
ONCE AND FUTURE: THE UNION
by MATT FITTON

Once and Future is a series of full-cast adventures celebrating 60 years of *Doctor Who*. The latest release stars Paul McGann as the Doctor, Carole Ann Ford as Susan and Alex Kingston as River Song.

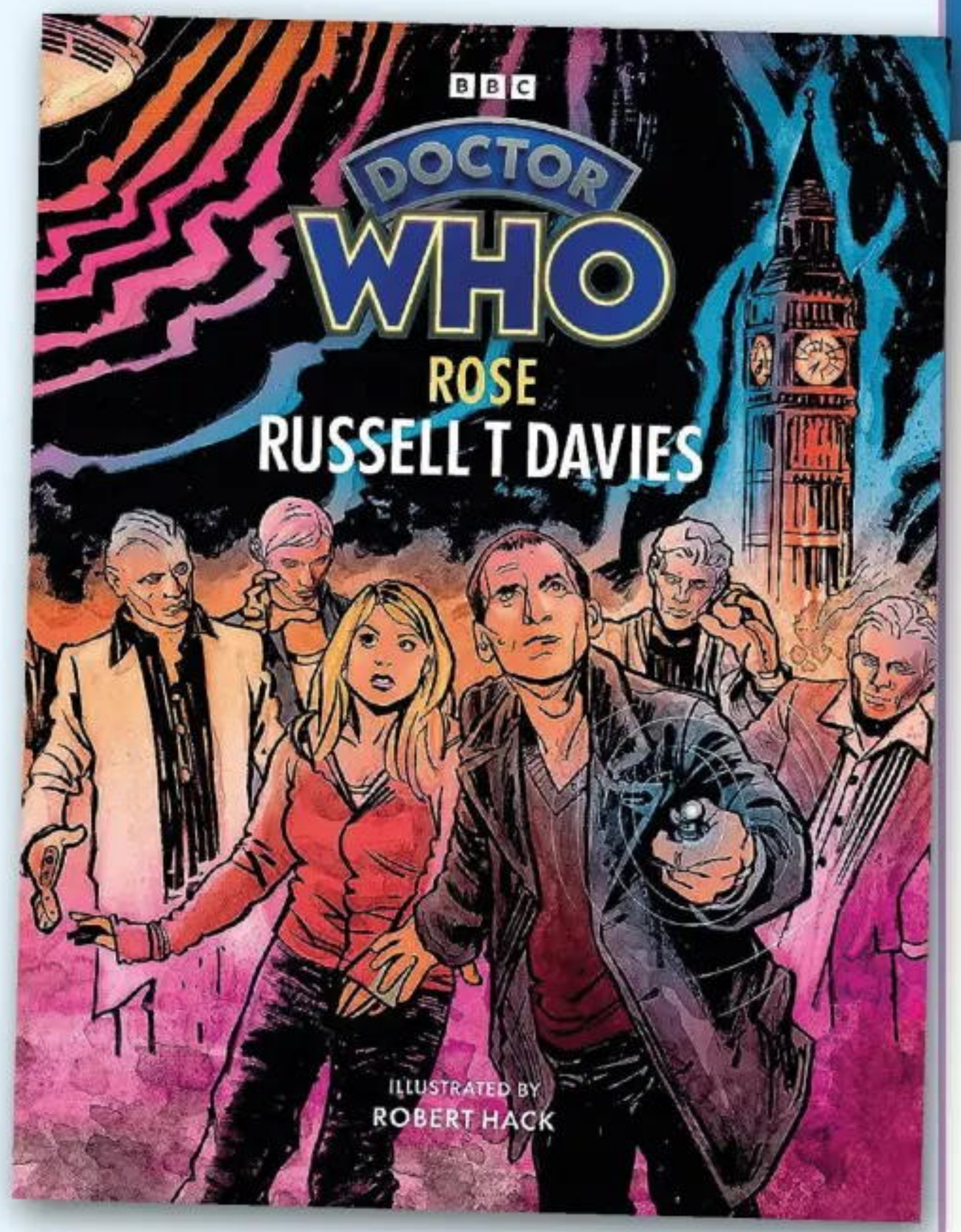
The Doctor responds to a distress call from his granddaughter, Susan, taking him to the Diamond Array: a huge multidimensional space station. Once there, he discovers the Array's terrible purpose. Meanwhile, River Song has made a deadly alliance to try to save her husband. And the truth about the Doctor's degeneration will finally be revealed.

The Union is available now from *bigfinish.com* priced £10.99 (CD plus digital) and £8.99 (digital only). Lucky readers who can correctly answer the question below will have a chance of winning one of **FIVE** CD copies.

Susan made her last regular appearance in the final episode of *The Dalek Invasion of Earth* (1964). What was the episode called?

A) *Flashpoint* **B)** *Flashdance*
C) *Flash! Ah-ah! Saviour of the Universe!*

ROSE ILLUSTRATED NOVELISATION



Showrunner Russell T Davies' acclaimed adaptation of his script for 2005's *Rose* will soon be available as a new hardback edition, illustrated by artist Robert Hack.

In a lair somewhere beneath central London, a malevolent alien intelligence is plotting the end of humanity. Shop window dummies that can move – and kill – are taking up key positions, ready to strike. Rose Tyler, an ordinary Londoner, is working her shift in a department store, unaware that this is the most important day of her life. She's about to meet the only man who understands the true nature of the threat facing Earth, a stranger who will open her eyes to all the wonder and terror of the universe – a traveller in time and space known as the Doctor.

Rose will be published on 23 November, RRP £30. Thanks to BBC Books we have **FIVE** copies to give away to readers who can answer this question correctly:

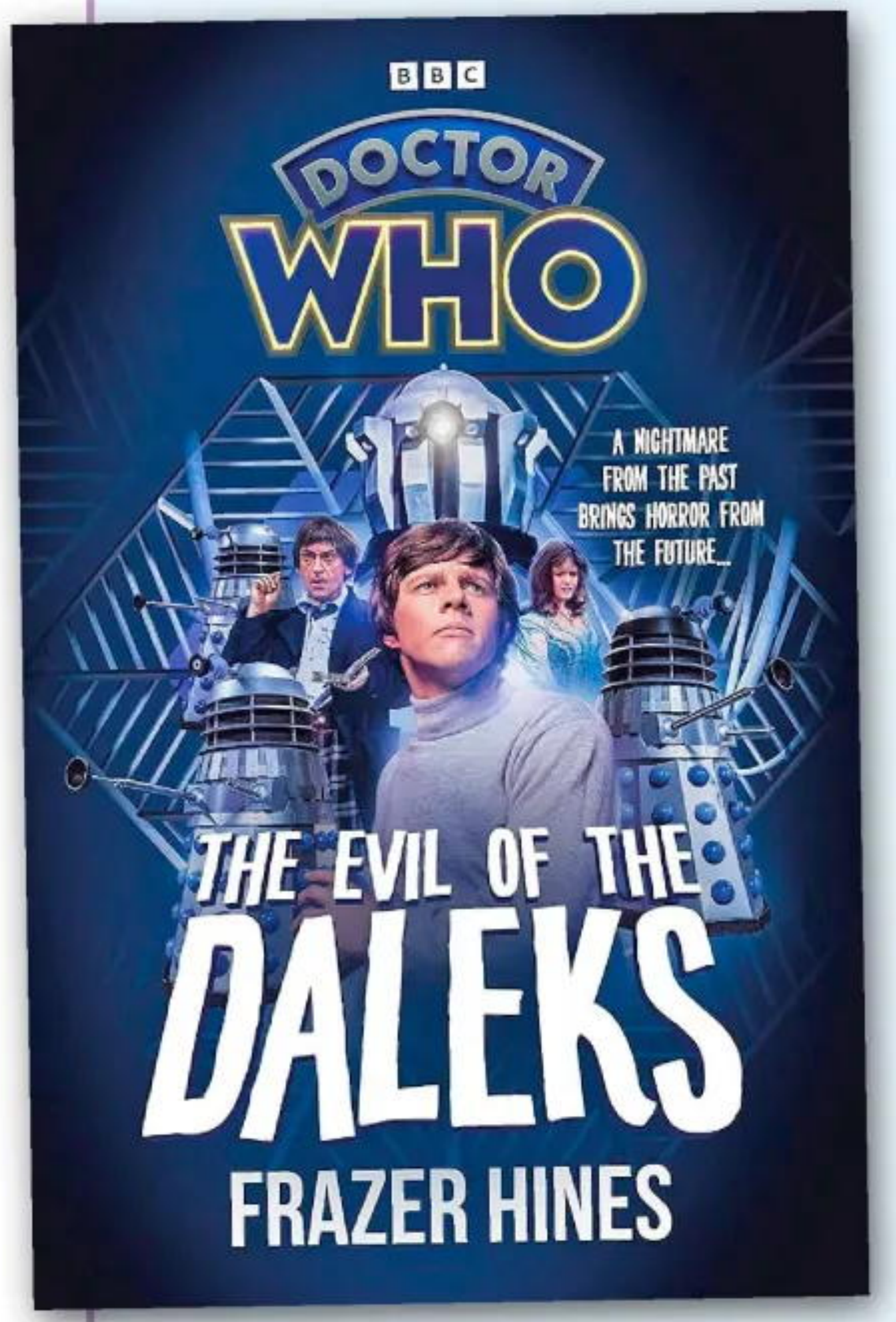
Which actor played Rose Tyler in *Doctor Who*?

A) Billie Piper **B)** Billy Hartnell **C)** Billy Joel

THE EVIL OF THE DALEKS NOVELISATION

This is a brand-new novelisation of the 1967 TV serial, which featured the Second Doctor, Jamie and Victoria. It's written by Jamie actor Frazer Hines.

Young astrophysicist Zoe wishes to join Jamie and the Doctor on their travels. To give her fair warning of the dangers she may face, the Doctor uses a mind projector to share one of their most harrowing adventures. And so, Jamie is forced to relive his struggle against the evil Daleks at their most powerful and calculating. In a complex plot that drags him from modern-day London to Victorian times and finally to the Dalek world of Skaro, he endures ordeals that test his courage, strength – and his friendship with the Doctor – to the limit...

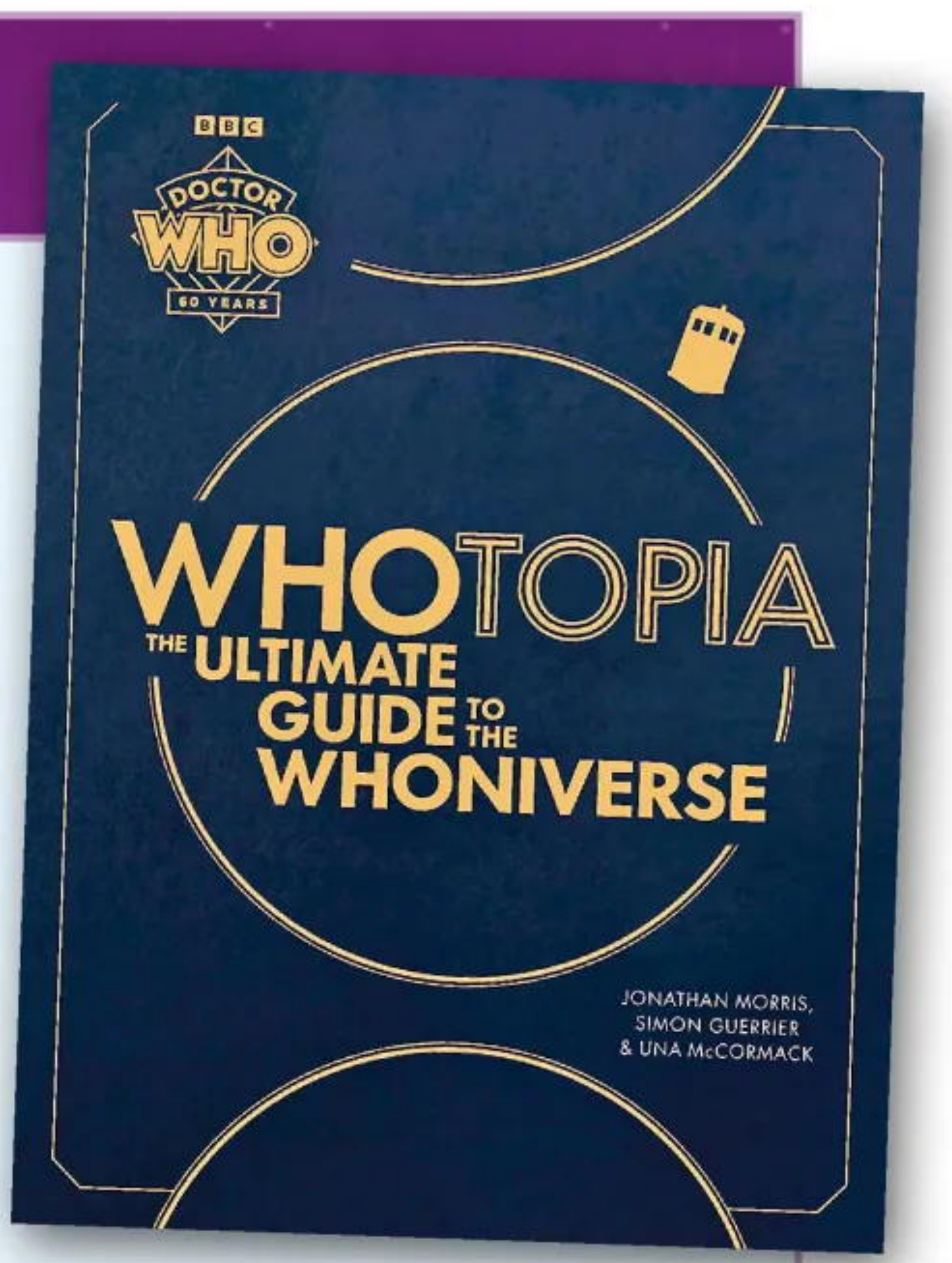


The Evil of the Daleks is available now in hardback (RRP £22), as a CD audiobook (RRP £27), and also digitally. If you'd like to be one of **FIVE** readers who'll be getting a hardback copy, provide us with the correct answer to the following question:

What is Jamie's surname?

A) McTaggart **B)** McCrimmon **C)** McDonald

WHOTOPIA BOOK


BBC
DOCTOR WHO
60 YEARS
WHOTOPIA
THE ULTIMATE GUIDE TO THE WHONIVERSE
JONATHAN MORRIS, SIMON GUERRIER & UNA McCORMACK

This is a brand-new hardback from BBC Books celebrating 60 years of *Doctor Who*. It's written by Jonathan Morris, Simon Guerrier and Una McCormack.

Evolving over 60 years, *Doctor Who* has gifted us a universe of menacing monsters and unforgettable heroes. You might even call it a 'Whotopia'. Now you can roam free through the Doctor's dimension as never before. Join all the Doctors as each tells their own story. Learn about their legions of legendary allies – and hear from the monsters' own mouths about what makes them tick. Find danger on alien worlds and threats here on Earth in all eras. And explore the gadgets, robots, spaceships, computers and mind-blowing creations that crowd the never-ending corridors of Whotopia.

Whotopia is available from 16 November from BBC Books RRP £35, and as an eBook RRP £9.99. We have **FIVE** hardback copies to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance...

Who did the Doctor encounter in the 2007 TV episode *Utopia*?

A) *Professor Jericho* **B)** *Professor Yana*
C) *Professor Yaffle*

TERMS AND CONDITIONS The competitions open on Thursday 9 November to Wednesday 6 December. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

OTHER WORLDS

Your essential guide to the expanded *Doctor Who* universe – on audio, in print and more.

THIS ISSUE

BIG FINISH
Available from *bigfinish.com*

DOCTOR WHO
AUDACITY

The Eighth Doctor Adventures: Audacity
£19.99 (CD plus digital), £16.99 (digital only)

DOCTOR WHO
DEFENDER OF THE EARTH

The Tenth Doctor Chronicles: Defender of the Earth
£24.99 (CD plus digital), £19.99 (digital only)

DOCTOR WHO
BROKEN HEARTS

The Eleventh Doctor Chronicles: Broken Hearts
£8.99 (digital only)

DOCTOR WHO
60 YEARS
THE BOX OF TERRORS

The Audio Novels: The Box of Terrors
£17.99 (digital only)

DOCTOR WHO
THE WAR MASTER
ROGUE ENCOUNTERS

The War Master: Rogue Encounters
£24.99 (CD plus digital), £19.99 (digital only)

TORCHWOOD
OODUNNIT

Torchwood: Oodunnit
£10.99 (CD plus digital), £8.99 (digital only)

Shades of Greys

UFOs, Daleks and Bilis Manger are coming for "the Hannibal Lecter of temporal paradoxes" – aka the War Master.

"I don't think you need to know much about the Time War or the War Master's continuity," says scriptwriter James Goss. "Bad man with beard turns up, chaos ensues."

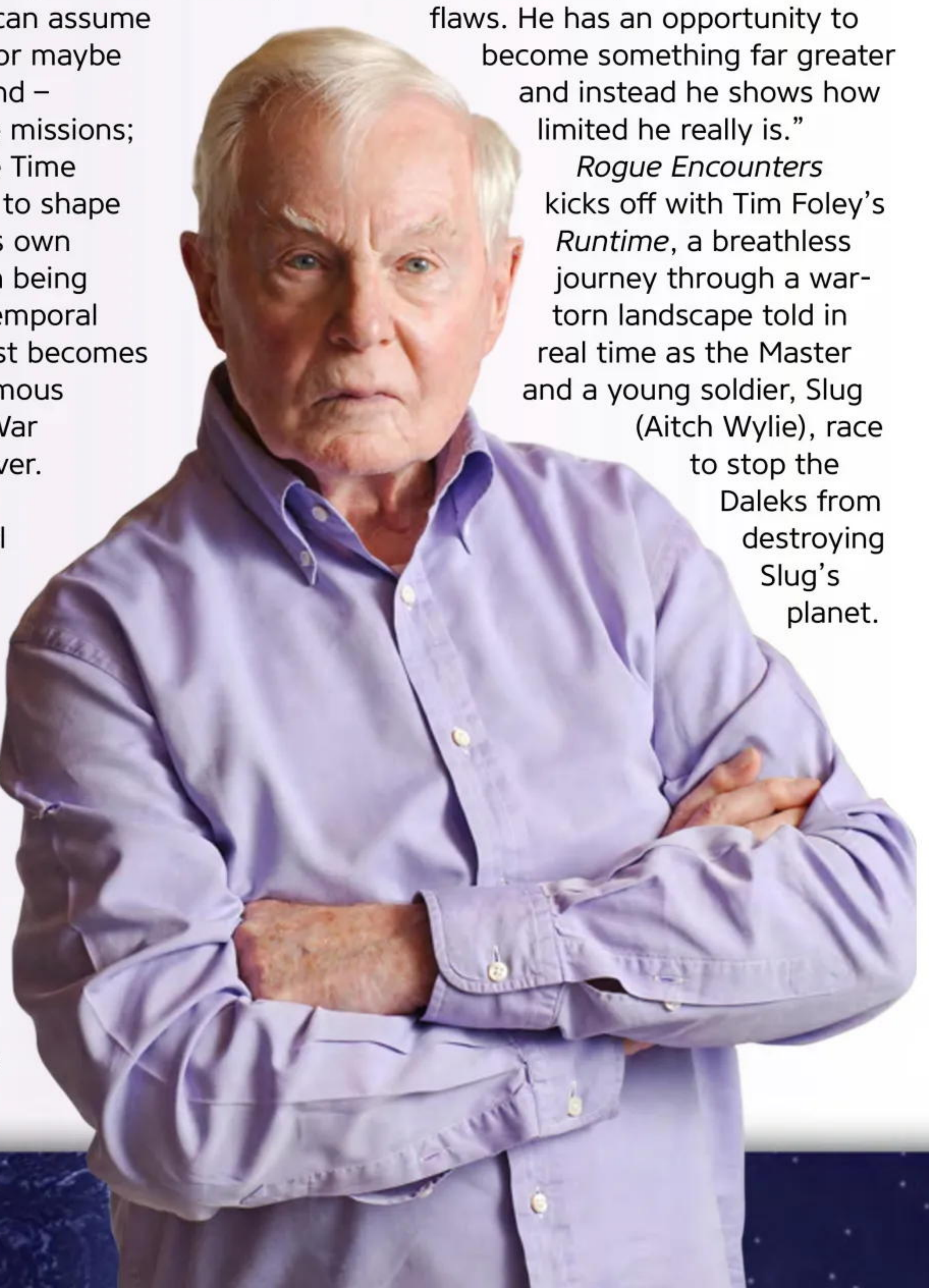
James is talking about *Rogue Encounters*, the latest audio box set of tales about the War Master, the ruthless Time War iteration of the Doctor's oldest enemy so beautifully portrayed by Sir Derek Jacobi. While the previous *War Master* release, June's *Solitary Confinement*, was a portmanteau of four linked stories, *Rogue Encounters* collects four self-contained adventures from different periods of the War Master's existence.

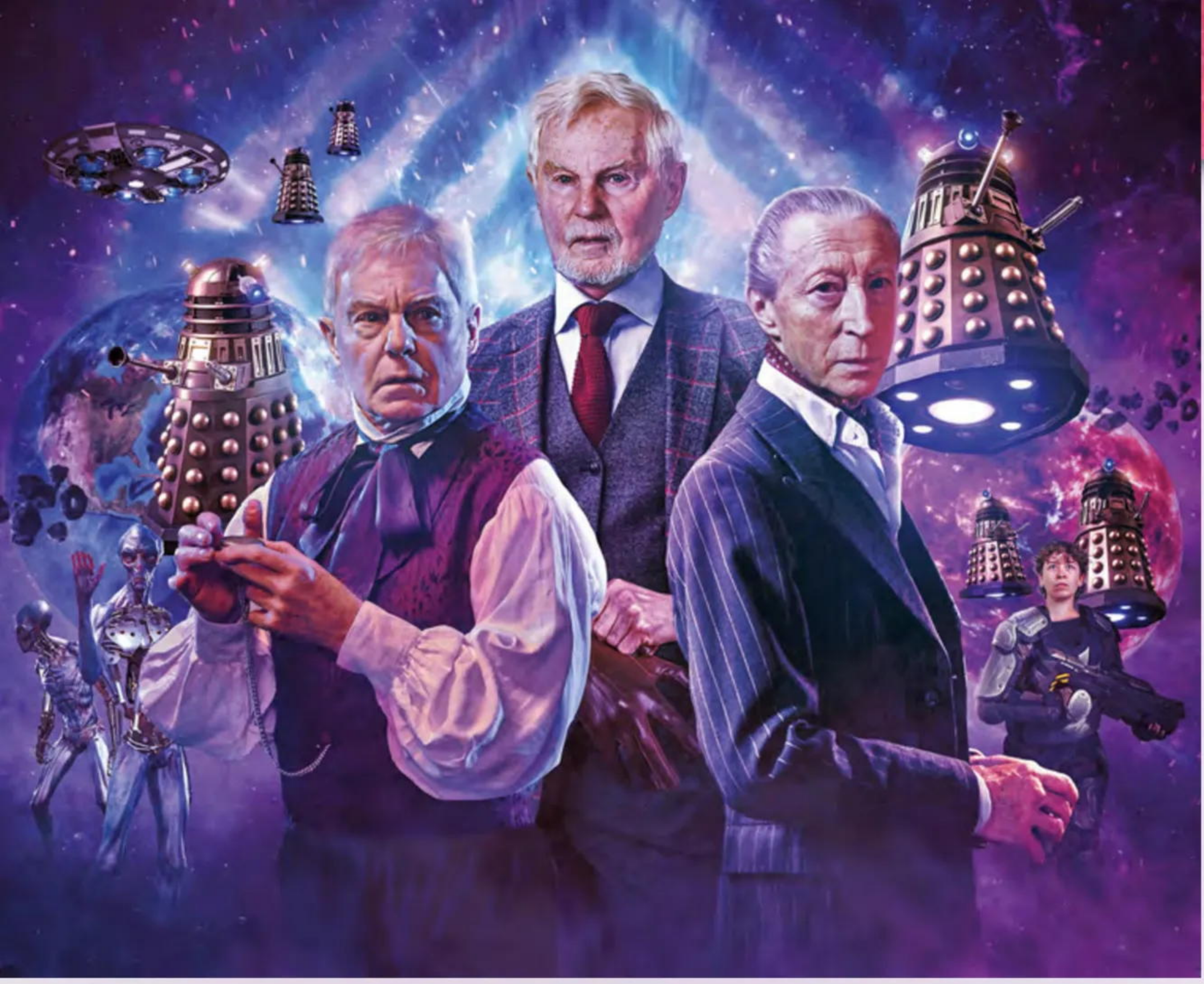
"I love the vaguely undefined notion of the War Master's pre-Yana timeline," says James. "We can assume he spent aeons – or maybe just a mad weekend – carrying out these missions; sometimes for the Time Lords, sometimes to shape the universe to his own will, some of them being undone by later temporal battles. History just becomes this glorious enormous mess, which the War Master presides over. He's the Hannibal Lecter of temporal paradoxes."

James has written the third script for this release, *The Sublime Porte*, a devastating encounter between the Master and Bilis Manger, the sinister Regulator from *Torchwood*'s first season finale *Captain Jack Harkness/End of Days* (2007), as played by the late Murray Melvin. "The Master has come looking for a device which has the power to reshape any planet in the universe according to the user's will," explains James. "If there's an ultimate weapon, the Master will always come looking for it. Of course, his mistake is thinking it's a weapon. And that it's unguarded.

"The entire play is about the War Master's weakness; he assumes that everything is a potential weapon and everyone is an adversary. Because of this he ends up on the run, weak and increasingly outplayed by an opponent who doesn't even particularly want to play a game with him. In the end the Master becomes a prisoner of his own flaws. He has an opportunity to become something far greater and instead he shows how limited he really is."

Rogue Encounters kicks off with Tim Foley's *Runtime*, a breathless journey through a war-torn landscape told in real time as the Master and a young soldier, Slug (Aitch Wylie), race to stop the Daleks from destroying Slug's planet.





THE WAR MASTER

Rogue Encounters

starring **Derek Jacobi** as the Master

Runtime

by **Tim Foley**
guest-starring **Nicholas Briggs** as the Daleks
When the Daleks threaten history, the Master has to save a world – in only an hour.

Manhunt

by **Rochana Patel**
Alison Walker's boyfriend disappears on an American road trip… but are his abductors from further afield than Earth?

The Sublime Porte

by **James Goss**
guest-starring **Murray Melvin** as Bilis Manger
Hijacking an archaeological dig, the Master excavates the mythical Sublime Porte.

Alone

by **Scott Handcock**
Can Professor Yana save the future when a dark past threatens his present?

The set concludes with Scott Handcock's *Alone,* a touching drama that follows the Master's human alter-ego, Professor Yana, in the years leading up to his residence on Malcassairo (as seen on screen in *Utopia* in 2007).

The line-up is completed by Rochana Patel's *Manhunt*, which takes listeners back to the 1990s. "This time, the War Master is on Earth in 1996," says Rochana. "He has reasons of his own for his visit, but as a writer I was keen to spend some time in this era, because it's so under-represented in the TV series. And I think culturally we're ready for some 90s nostalgia, don't you?"

> "History becomes this glorious enormous mess, which the War Master presides over."
> James Goss

Manhunt involves the Master assuming the persona of a paranormal investigator in order to help young British tourist Alison (Loreece Harrison), whose boyfriend Andy (Scott Haran) has been kidnapped by Grey Aliens in the Pacific Northwest. Rochana's preparation for the script involved a deep dive into UFO lore and close encounters of the fourth kind – alien abduction…

"I watched an alarming amount of pseudo-science videos about aliens," says Rochana. "And I can tell you, it's a very deep rabbit hole. Worse, my internet search history now thinks I'm obsessed with UFOs and saturates my feeds with the most insane conspiracy theory videos imaginable. As a *Doctor Who* writer, that's actually kind of handy!"

What exactly are Grey Aliens? "Well, whenever you see the possibility of real alien visitors being discussed, you'll often see illustrations of small grey figures with large black eyes, because that's what many eye-witnesses have reported seeing," explains Rochana. "The first sighting of the Greys was made as far back as 1961, and by the mid-1990s they were appearing in media everywhere, particularly around the launch of that fantastic TV series, *The X-Files* [1993-2002, 2016-18]. The more the fictional image of the Greys spread, the more people claimed to have encountered them in the real world. And they continue to appear regularly in the stories of people who report encounters with aliens, even now."

The Tenth Doctor met a pair of Greys called Rivesh Mantilax and Seruba Velak in the animated serial *Dreamland* (2009). Might they be the same species that the Master and Alison discover in *Manhunt*? "No, there's no connection between this story and *Dreamland*," Rochana confirms. "However, there aren't any contradictions between the two either, so both can safely co-exist in your head canon!"

And does Rochana believe in Grey Aliens? "As *The X-Files* used to say, the truth is out there." **Chris Bentley**

Opposite page: Sir Derek Jacobi. Photo © Tony Whitmore.

Top: Sean Longmore's cover art for *Rogue Encounters*.

Right: Cast members Scott Haran, Shai Matheson, Agness Nyama and Loreece Harrison.

Above right inset: Actor Nisha Nayar with writer/director/producer Scott Handcock.

Omega

The Third and Fourth Doctors, together with two Sarah Janes, face an old adversary in this month's audio novel, *The Box of Terrors*.

THE AUDIO NOVELS

The Box of Terrors
by **Lizzie Hopley**
Narrated by **Jon Culshaw**
The Fourth Doctor is reunited with his former self, and another Sarah Jane. But are they enough to keep whatever's inside the 'Sand Box' from getting out?

Who is he? A Time Lord from the Old Times and Gallifrey's greatest engineer. He created the Hand of Omega, a stellar manipulator that exploded suns, thereby providing the Time Lords with the necessary power source for time travel. Tens of thousands of years of isolation understandably turned him into an insane megalomaniac with a very bad temper.

First appearance: *The Three Doctors* (1972-73), portrayed by Stephen Thorne. Investigating a cosmic energy drain originating from a black hole, the Third and Second Doctors (Jon Pertwee and Patrick Troughton) found Omega reigning supreme over a world of antimatter held together by his own force of will. They soon discovered that his body had corroded from exposure to a singularity light stream, with only his will remaining.

What do we know of him before all that? According to the Big Finish audio *Omega* (2003), his name was originally Peylix – but he was dubbed Omega by his colleagues after he was awarded the lowest-ever grade at the Academy. Once he'd completed his mission to detonate the star of Jartas in the Sector of Forgotten Souls, his Sunskipper ship was sabotaged by his assistant Vandekirian, becoming caught in the gravitational pull of the black hole he'd created and dragging him into the antimatter universe.

Didn't he once have a day out in Amsterdam? With the assistance of Councillor Hedin (Michael Gough) on Gallifrey, Omega (Ian Collier) acquired the Doctor's biodata extract, enabling him to embody his consciousness by replicating the Doctor's fifth incarnation (Peter Davison). Forced to cross over into our universe before the transfer was stable, he arrived in Amsterdam, where his new body rapidly decayed and reverted to antimatter (*Arc of Infinity*, 1983).

And that was game over? Not at all. He was left as a non-corporeal mass of psionic ectoplasm with a split personality – his own and the Fifth Doctor's. He made his way back to the Sector of Forgotten Souls and eventually returned to the antimatter universe (*Omega*). Some time later, he escaped again in the body of a Time Lord named Tauras (Daniel Brocklebank), but history was subsequently changed so as to prevent him from ever leaving his antimatter world (Big Finish *Gallifrey* audios *Intervention Earth*, 2015, and *Enemy Lines*, 2016).

So Jon Culshaw portrays Omega in the new audiobook? Indeed he does. You might have heard his Target novelisation audiobooks such as *Death to the Daleks*, *The Five Doctors* and *The Time Monster*. He's also been playing Brigadier Lethbridge-Stewart in *The Third Doctor Adventures* since 2019, as well as numerous other characters for the various Big Finish ranges.

How does he feel about stepping into the shoes of the late Stephen Thorne? "It was very daunting and also very inspiring to take on the brilliant character brought to life by Stephen Thorne," says Jon. "Whenever a towering performance from an epic character was required, Stephen was always the first choice! But he had a gentleness that belied the forcefulness of the characters he portrayed. His defining qualities were a sense of huge majesty on a god-like scale. Omega was performed by Stephen as if on stage at the Globe Theatre and he was magnificent. When delivering his lines in *The Box of Terrors*, I clenched my fists with outstretched arms and shook as if celebrating a match-winning goal. It gave a sense of vibrato and being unhinged, which rather helped!"

The Doctor says "All my life I've known of you and honoured you as our greatest hero." (*The Three Doctors*)

Omega says "A hero? I should have been a god!" (*The Three Doctors*)

Chris Bentley

Top left and right: Omega (Ian Collier) in *Arc of Infinity* (1983).

Above far right: Narrator Jon Culshaw.

Right: Omega in *The Three Doctors* (1972-73) and (inset) the actor who played him, Stephen Thorne.

Jaye Griffiths

This month, the former *Bugs* crimefighter – and one-time UNIT operative – becomes the latest adventuress to travel with the Eighth Doctor.

Hello Jaye. You're playing the Eighth Doctor's new companion, Lady Audacity Montague. What can you tell us about her?
She's a Regency lady, but she's very modern in her attitude and believes there should be equality and justice for everybody, not just the 'haves'. Then, of course, she meets the Doctor, which is joyous, and his world is brought into her world. And vice versa.

You recently played the enigmatic Hieronyma Friend in *The Eighth Doctor: Time War – Cass*. How can Hieronyma and Audacity co-exist with the same face?
Ah, because the writers have been very clever in allowing both to exist in this story world. I can't say any more. Wait and see...

Are you a fan of science fiction?
Oh, I love it! We *need* it. Science fiction is where science looks to, because if you can imagine it then it could happen. When I was a child *Star Trek* changed my life – the possibility that we could do it differently. Who'd have thought we would wear computers on our wrists? And that my watch could talk to my phone! What's going to happen in the next 20 years when we move along and change the world more? It's really important that you daydream of a utopian world and see the possibility that perhaps we're not going to completely ruin this planet.

You appeared as Daylin in the *War Doctor* release *Infernal Devices*. Did you enjoy working with John Hurt?
That was lovely. When you're in the presence of greatness it's very hard to be cool, and I don't think I was very cool. He was so extraordinary because he was human, because he wasn't perfect, and every time he spoke people were just melting on the floor. I asked him about making *Alien* and he spoke about that [chestburster] scene and he said they had no idea what was going to happen... All of the reactions were real. There's part of me that doesn't like that – this is called acting, and if you make it real... I dunno.

> "Science fiction is where science looks to, because if you can imagine it then it could happen."
> Jaye Griffiths

Do you have fond memories of being part of the UNIT team as the ill-fated Jac in the 2015 TV episodes *The Magician's Apprentice* and *The Zygon Invasion*?
I mostly remember being cold, running through smelly, disused railway arches with slimy walls and rodents. I haven't made it sound like fun, but it *was* great fun and Peter Capaldi is another decent, delightful human being. The chaps playing the Zygons worked hard. Hour upon hour they were in those suits. They did all of the work, were never seen and got none of the glory.

You played Ros Henderson in four seasons of the BBC's thriller series *Bugs* (1995-99). How do you look back on that show?
It seems quaint now, given that we were at the cutting edge of computer technology. Sometimes I see clips and I think "Oh bless..." I got to do incredible things on that show, like drive cars really fast. I was in a helicopter firing rockets... Oh, I would do that again!

David Richardson

Above: Clara (Jenna Coleman) and Jac (Jaye Griffiths) in *The Zygon Invasion* (2015).

Right: *Audacity* cast members Joseph Millson, Jaye Griffiths and Richard Reed.

Far right: Ed Russell (Craig McLachlan), Nicholas Beckett (Jesse Birdsall) and Ros Henderson (Jaye Griffiths) in *Bugs* (1995-99).

THE EIGHTH DOCTOR ADVENTURES

Audacity
starring **Paul McGann** as the Doctor
and **Jaye Griffiths** as
Lady Audacity Montague

The Devouring
by **Lisa McMullin**
Stargazer Lady Audacity Montague has made inadvertent contact with an alien malevolence.

The Great Cyber-War
by **Tim Foley**
guest-starring **Keith Drinkel** as Oberon Fix
and **Nicholas Briggs** as the Cybermen
The planet Aurum at the time of the Great Cyber-War is no place for the Doctor to take his new best friend.

Tenth Doctor Moments

He'd burn up a sun to say goodbye – but what does **Una McCormack** think are his most molto bene scenes?

"Don't you think she looks tired?"
The Christmas Invasion (2005)

After the shock news that Christopher Eccleston was leaving after only one season, the future of the show seemed uncertain again. Enter David Tennant – and the Doctor was immediately there: the chutzpah, the chaotic good, the seat-of-your-pants breathlessness, the sheer *fun*. But there were twists in the tail of *The Christmas Invasion*, with the Doctor finishing off the Sycorax without a backward glance and bringing down a Prime Minister with six words. A new Doctor, yes – but this one, it seemed, might turn out to be a little harder and colder than before.

"He won't love you."
The Family of Blood (2007)

Being the lead in a long-running series must bring challenges in terms of keeping the performance fresh and in-the-moment, so the opportunity to play a variation on the character has to be more than welcome. The scenes between David Tennant as John Smith – the Doctor turned human – and and Jessica Hynes as schoolmistress Joan Redfern, when both realise how much they're about to lose by bringing the Doctor back, are among the most moving and tender the show has ever produced. A life together that might have been; a life together that will never be. Brief and yet completely convincing. Actors truly are magicians.

"Everything's changed! It's only the two of us!"
Utopia (2007)

When you look back on this era of *Doctor Who*, and remember how breathlessly you watched at the time, you realise just how very spoiled we were. The moment when the Doctor finally realises that he isn't the last of the Time Lords, and that the secret identity released from Professor Yana's fob watch is that of his old enemy, the Master, is one of the most satisfying of the whole era: the payoff not just for the Face of Boe's prophecy at the start of the season ("You are not alone"), but for everything that the Master means and has meant for decades.

"Donna?!"
Partners in Crime (2008)

The Doctor and Donna are one of the great screwball comedy couples, and watching them gurn at each other across Miss Foster's office cheers me right up. They're not so much a romance as a no-mance, two massive egos jostling for space, not even the TARDIS big enough for the both of them. I've still not entirely forgiven Russell T Davies for Donna's eventual fate in *Journey's End* (2008) – although I guess now we have to call it her fate-so-far, which means there's still a chance for writerly redemption. I don't think I could bear another unhappy ending.

"You know exactly what I'm going to say..."
Midnight (2008)

I love a bottle episode, where the narrative takes place on a single set with a limited cast, and *Midnight* is exemplary. The Doctor's greatest weapon – his voice – is turned against him, and, without a companion to act as mediator (and humaniser), he can't persuade the terrified people around him to listen. Everyone in the cast is superb, but the scenes between Tennant and Lesley Sharp as Sky Sylvestri, speaking in tongues simultaneously, are particularly electric. The whole episode (a variation on a haunted house story) feels like a miniature homage to Nigel Kneale, proving how well *Doctor Who* does psychological horror.

"Wilfred, it's my honour."
The End of Time Part Two (2010)

After all the huge battles, after the return of the Daleks and the Cybermen and the Master and even Gallifrey itself, after the emergence of the Time Lord Victorious and his refusal to accept the inevitability of death – there really was only one way for the Tenth Doctor to go. Almost quietly, in the end, and saving a single life. The pursuit of absolute power has always been the worst sin in *Doctor Who*, and the Tenth Doctor had to redeem himself somehow. And who among us wouldn't sacrifice themselves for Wilf Mott?

THE TENTH DOCTOR CHRONICLES

Defender of the Earth

starring **Jacob Dudman** as the Doctor

The Thing in the Forest

by **Trevor Baxendale**

Norway, 1943. Resistance fighter Ilsa Johansen stumbles across the Doctor...

The Opacity Factor

by **Carl Rowens**

The work that the team are doing at MoonCentre 7 could change the future...

Freedom or Death

by **Alice Cavender**

While awake, May campaigns as a suffragette. But when she sleeps, she dreams of a war.

The Siege of Shackleton

by **Una McCormack**

The Doctor lands amid one of the most volatile eras of Earth's history – ravaged by climate change.

Misty-Eyed

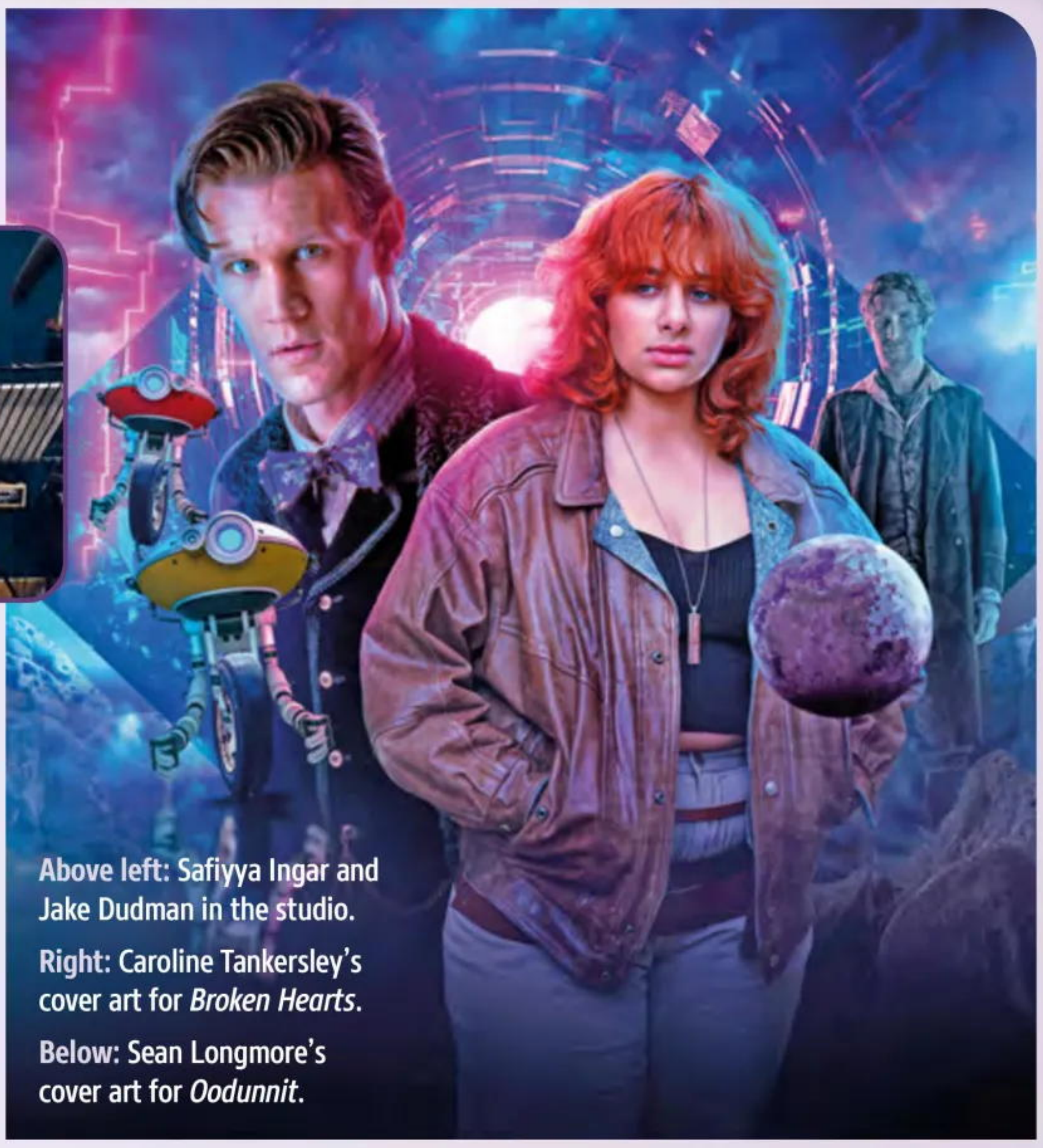
"Their friendship is broken. The Doctor has treated Valarie in a way that is almost unforgivable, and she really can't see a way to get past that."

Scriptwriter Lisa McMullin is describing where listeners will find the Eleventh Doctor (Jacob Dudman) and his cyborg companion Valarie Lockwood (Safiyya Ingar) at the start of *Broken Hearts*, a self-contained episode that serves as a bridge between last February's *Eleventh Doctor Adventures* box set *All of Space and Time* and the forthcoming *Everywhere and Anywhere* set.

"I was absolutely livid with the Doctor for what he'd done in James Goss' brilliant *Curiosity Shop* story in *All of Space of Time*," Lisa explains. "Safiyya, who plays Valarie, said in one of the behind-the-scenes interviews that they didn't feel Valarie had closure there. So I really wanted to write a story where Valarie kicked back against the Doctor because of what he did to her.

"Also, this is one of my all-time favourite *Doctor Who* series across any medium, and I was desperate to write for it even before producer Alfie Shaw asked me. I don't want people to feel they *have* to listen to *Broken Hearts* to make sense of the series arc, but this is a bonus if they want it, and if they also need some closure for Valarie!"

Apart from that, there's also a very sweet and unusual love story at the heart of the episode. "I wanted to tell a story about unexpected love and the way extreme circumstances can create fierce emotional bonds," says Lisa. "The whole episode looks at love from different angles: its power to heal and also to hurt. Love is wonderful – it's the greatest thing. But the flipside of love is that it will, at some point, inevitably break your heart." **Chris Bentley**



Above left: Safiyya Ingar and Jake Dudman in the studio.

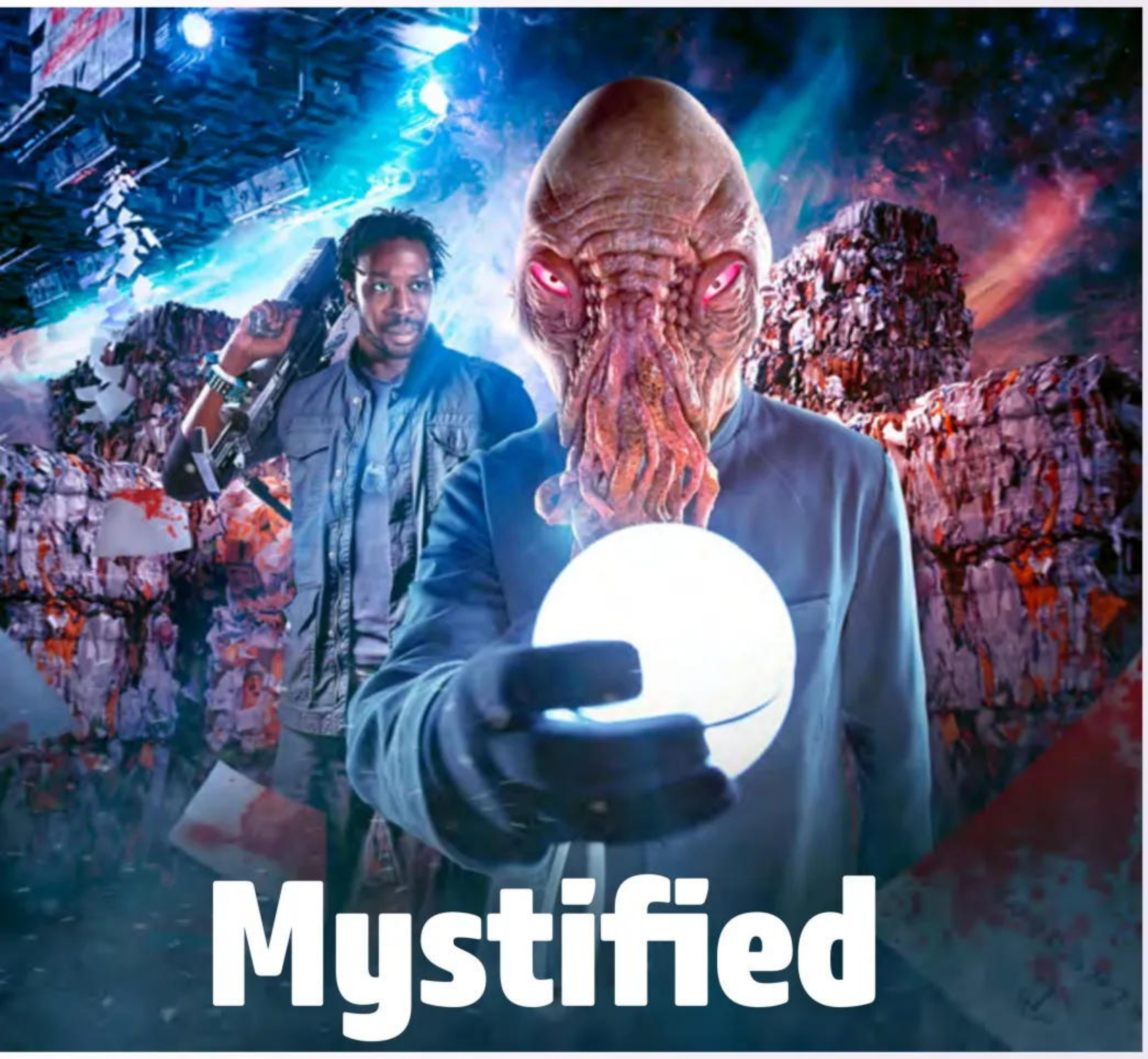
Right: Caroline Tankersley's cover art for *Broken Hearts*.

Below: Sean Longmore's cover art for *Oodunnit*.

THE ELEVENTH DOCTOR CHRONICLES

Broken Hearts

by **Lisa McMullin**
starring **Jacob Dudman** as the Doctor
and **Safiyya Ingar** as Valarie
He saved their world, and told them they'd be safe. He was wrong.



Mystified

The last we heard of 43rd-century Torchwood troubleshooters Zachary Cross Flane (Sean Parkes) and his synth partner Chloe (Amanda Shodeko), they were escaping from acid rain on the planet of the Great Cobalt Pyramid in 2021's *Empire of Shadows*. Now scriptwriter James Goss has brought them to Paraglas IV, the Human Empire's recycling planet, for a science-fiction mystery that actually plays fair with listeners and enables them to make their own deductions.

"All the rubbish of the Empire is sent to Paraglas," explains James, "and it's processed by rebellious humans resentful of the Ood labour brought in. There's a secret hidden in the waste, something worth killing an Ood for, and Chloe and Zachary are determined to find out what that is.

"We've been careful to acknowledge the tropes of the Golden Age mystery. Technically it takes place in a stately home, the murder was committed in a room called The Library, and the suspects include the mercurial lady of the house, the troublesome gardener and the sinister butler. But it's also taking place very firmly in the future and asks a uniquely science-fiction question: if the Ood are some form of unified entity, why would you murder just one of them?"

Oodunnit is the centrepiece of an Ood trilogy that began with October's *Odyssey* and concludes in December with *Oracle*. Going forward, could Zachary, Chloe and the other Sanctuary Base survivors lead an ongoing spin-off series set in the Human Empire?

"We've wondered about that," says James. "It's been great exploring the 43rd century a little, and the leads are all so good. The amount of world-building that went into *The Impossible Planet*/*The Satan Pit* (2006) is extraordinary, and they're such rich scripts, full of so many details, some of which seem even timelier now. If there's one warning from history it's that empires always come to a sticky end." **Chris Bentley**

TORCHWOOD

Oodunnit

by **James Goss**
starring **Shaun Parkes**
as Zachary Cross Flane
and **Silas Carson** as the Ood
Sent to the recycling world of Paraglas IV, Zachary Cross Flane investigates the murder of an Ood.

SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER ● INFOGRAPHIC BY BEN MORRIS

GALLIFREY*

Found as child at gateway to other dimension; adopted by Tecteun from the planet Gallifrey; there, falls off cliff and regenerates; studied by Tecteun; regenerates more; Tecteun splices this ability into own people, creating Time Lord society – *The Timeless Children* (2020)

Regenerates eight more times – *The Brain of Morbius* (1976)

Works as agent for 'Division', with Karvanista – *Flux Chapter Six: The Vanquishers* (2021)

Resigns from Division; flees in police box-shaped TARDIS; hides in 21st-century Gloucester as a human, 'Ruth Clayton', married to Lee – *Fugitive of the Judoon* (2020)

Memory wiped – *Ascension of the Cybermen* (2020)

Born under 'crossed computers', the sign of Gallifrey's maternity service – *The Creature from the Pit* (1979)

Has: a father and half-human mother; seven grandmothers; an uncle; and a dull godmother with two heads and bad breath – the TV movie (1996), *It Takes You Away* (2018), *Time and the Rani* (1987), *Vincent and the Doctor* (2010)

As little boy, lives in house on mountain; advised by hermit – *The Time Monster* (1972)

Was told tales of Omega, the Time Lords' greatest hero – *The Three Doctors* (1972-73)

Wants to drive steam train – *Black Orchid* (1982)

Cries all the time; hides in barn; ankle grabbed by Clara Oswald – *Listen* (2014)

Known as 'Theta Sigma' or 'Thete' while attending Prydon Academy with the Master and the Rani – *The Armageddon Factor* (1979), *The Deadly Assassin* (1976), *The Mark of the Rani* (1985)

Runs away rather than look into Untempered Schism – *The Sound of Drums* (2007)

Graduates with 51 per cent at second attempt – *The Ribos Operation* (1978)

Is pioneer among own people – *The Mutants* (aka *The Daleks*, 1963-64)

Bored – *The War Games* (1969)

Also curious why good prevails in the universe – *Twice Upon a Time* (2017)

SPACE AND TIME

With granddaughter Susan, steals faulty TARDIS from repair shop on Gallifrey, advised by Clara Oswald – *The Name of the Doctor* (2013)

Travels in space and time; TARDIS blends into surroundings as sedan chair, Ionic column etc – *100,000 BC* (aka *An Unearthly Child*, 1963)

Acquires an ulster from librettist WS Gilbert and composer Sir Arthur Sullivan – *Inside the Spaceship* (aka *The Edge of Destruction*, 1964)

Visits metal seas of Venus – *Marco Polo* (1964)

Meets ancient Greek sceptic Pyrrho – *The Keys of Marinus* (1964)*

Quarrels with Henry VIII, has outfit rated by 'Beau' Brummell and visits Esto, planet of telepathic plants – *The Sensorites* (1964)

Caught in Zeppelin air raid – *Planet of Giants* (1964)

Teaches Mountain Mauler of Montana to fight; gives story of The Emperor's New Clothes to Hans Christian Anderson – *The Romans* (1965)*

Visits planet Dido and Akhaten ring system – *The Rescue* (1965) and *The Rings of Akhaten* (2013)

With James Watt when he conceives idea for steam engine – *The Space Museum* (1965)

Nearly loses TARDIS on planet Quinnis in the Fourth Universe, two or three journeys prior to... – *Inside the Spaceship*

... bringing Gallifreyan remote stellar manipulator to London, 1963, as lure for Daleks – *Remembrance of the Daleks* (1988)

TARDIS takes shape of police box – *100,000 BC*

Spends five months in London, 1963, with Susan at school, then... – *100,000 BC*

<100,000 BC

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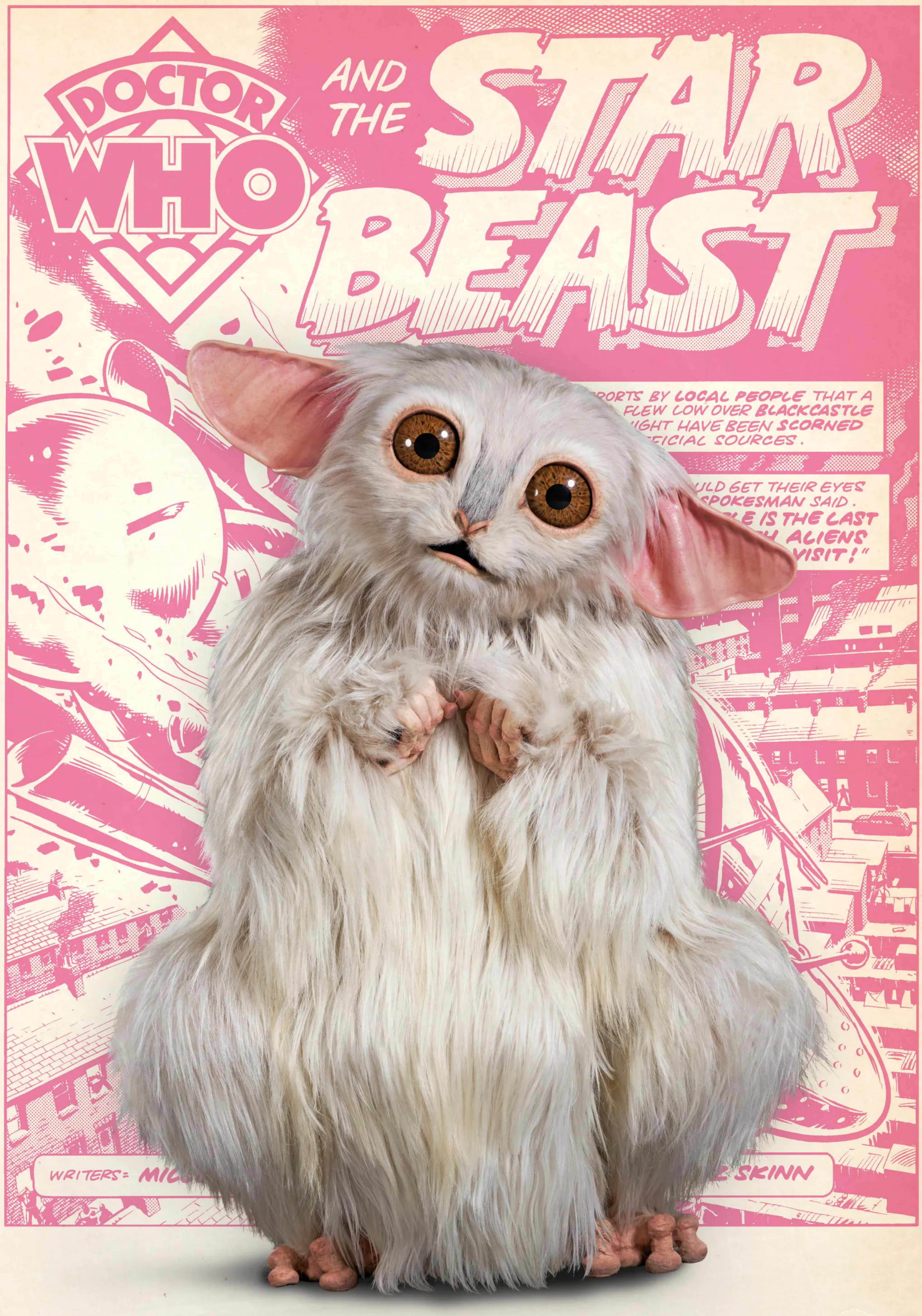
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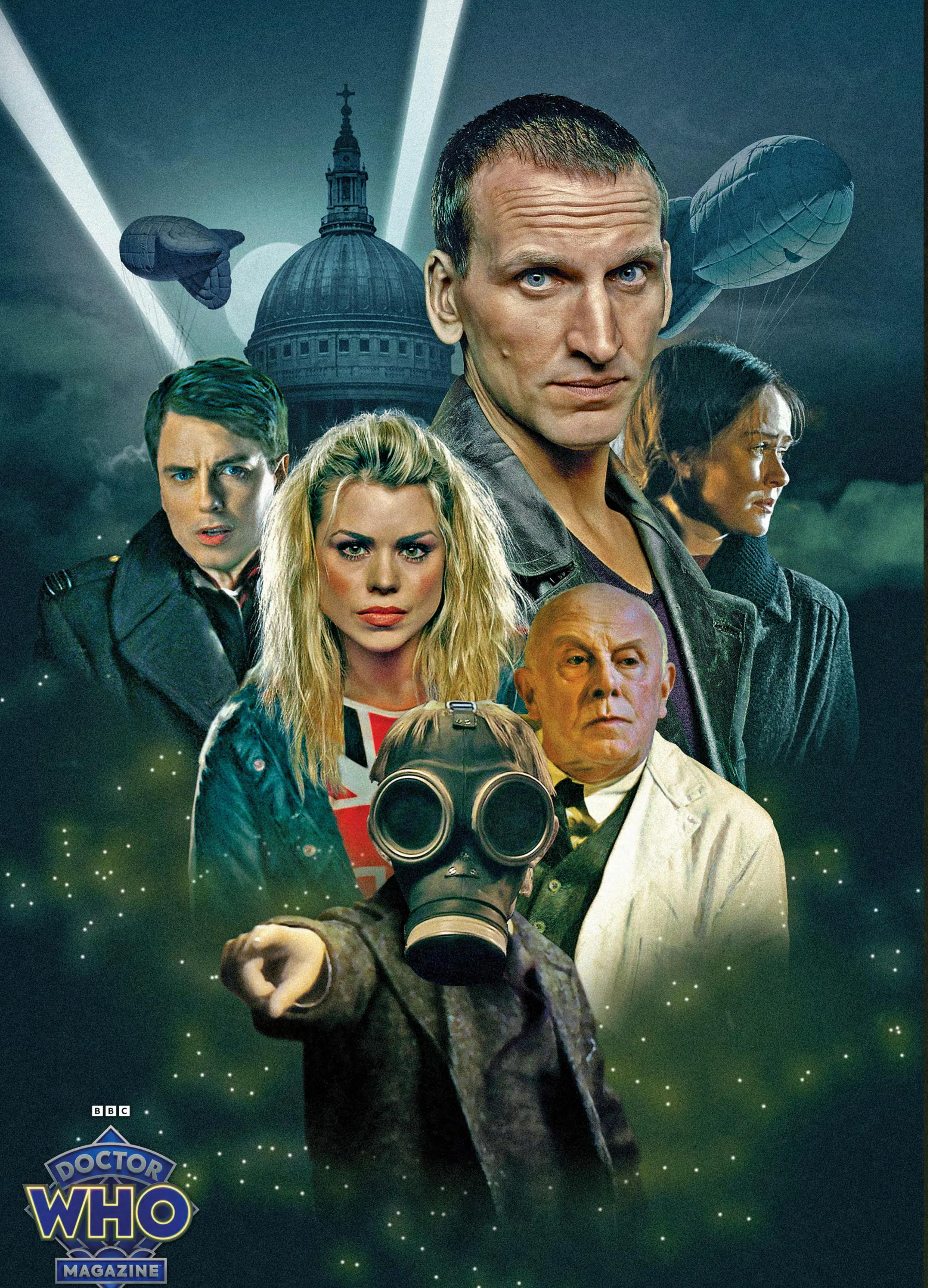
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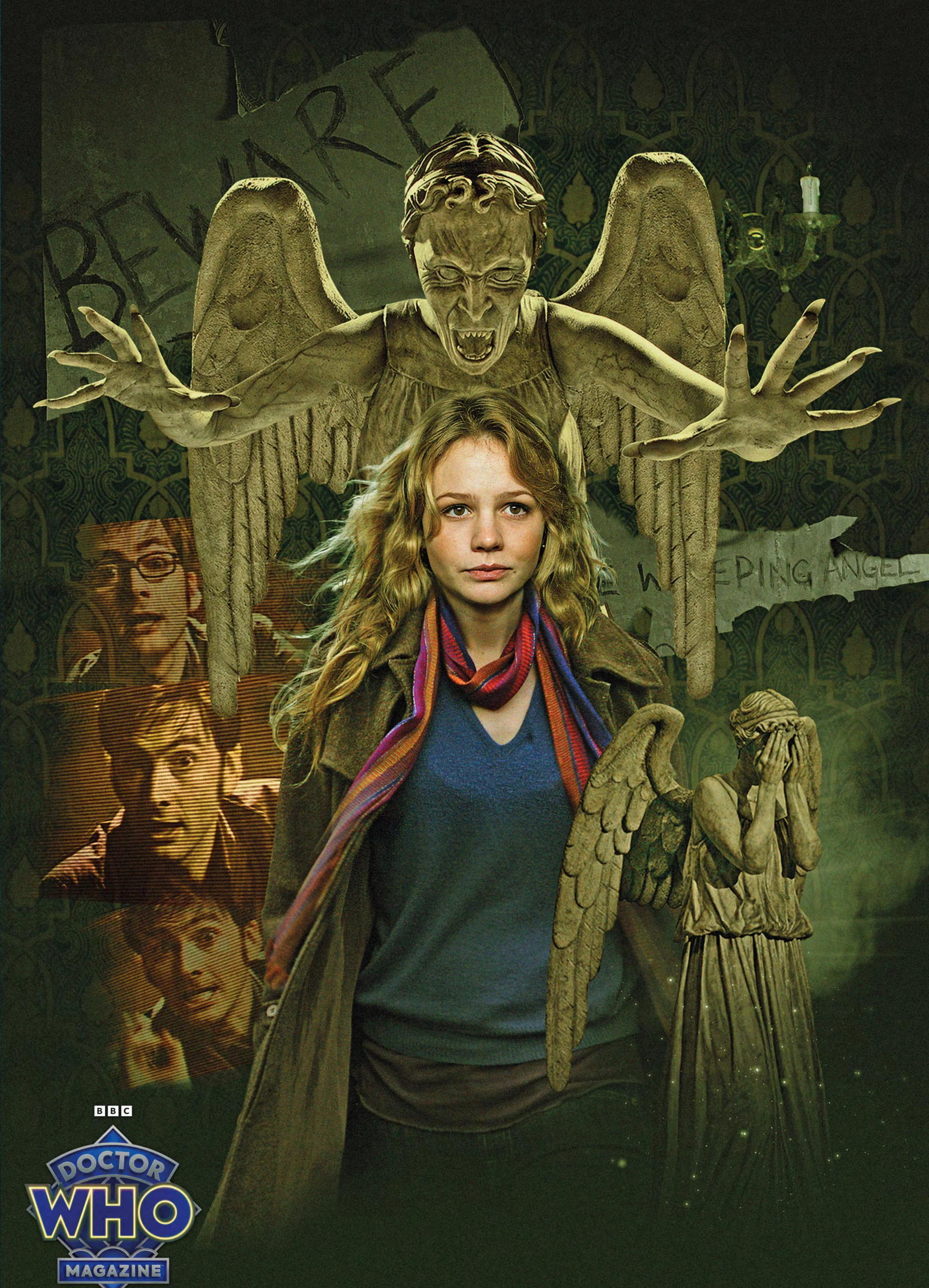
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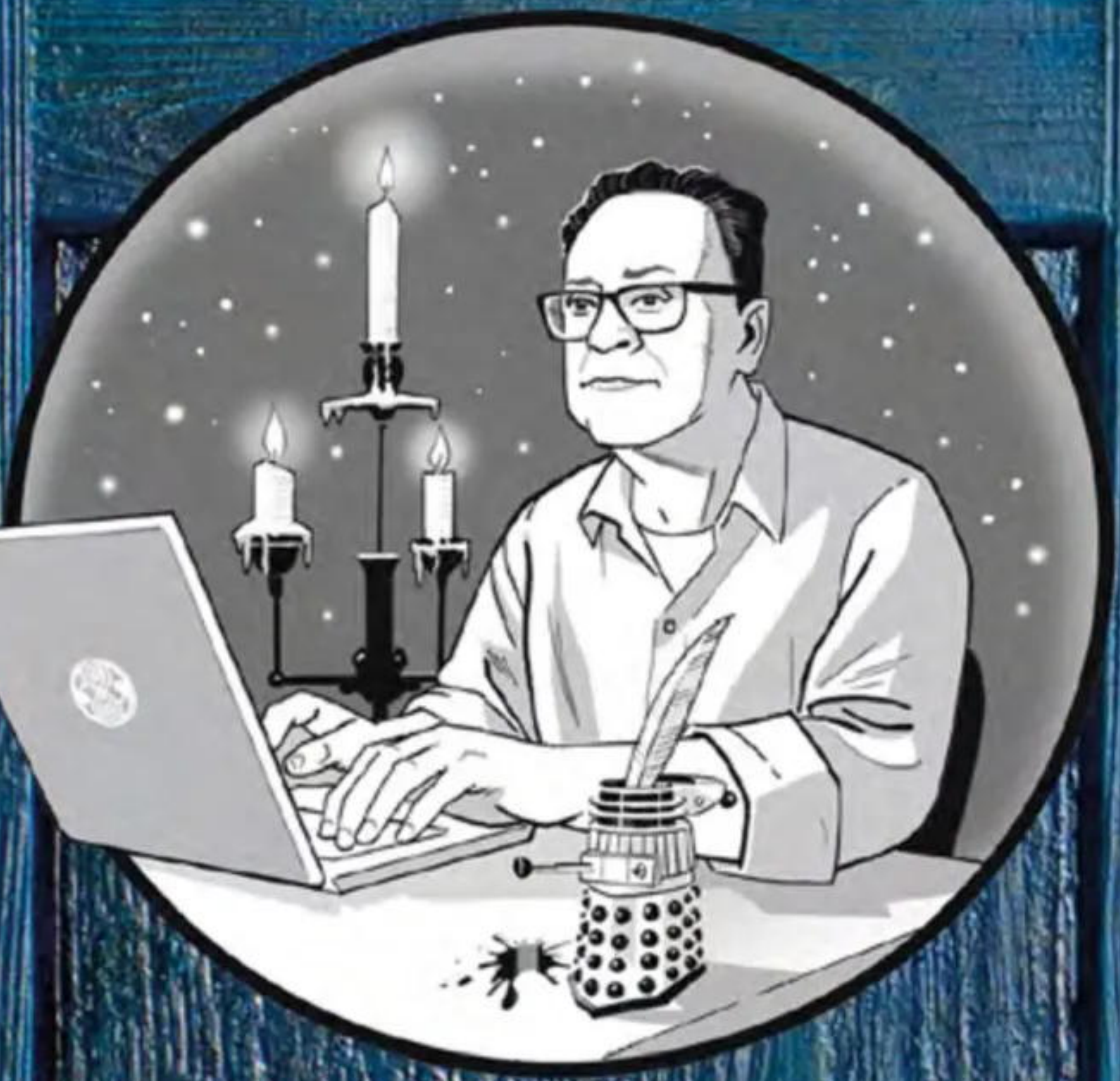

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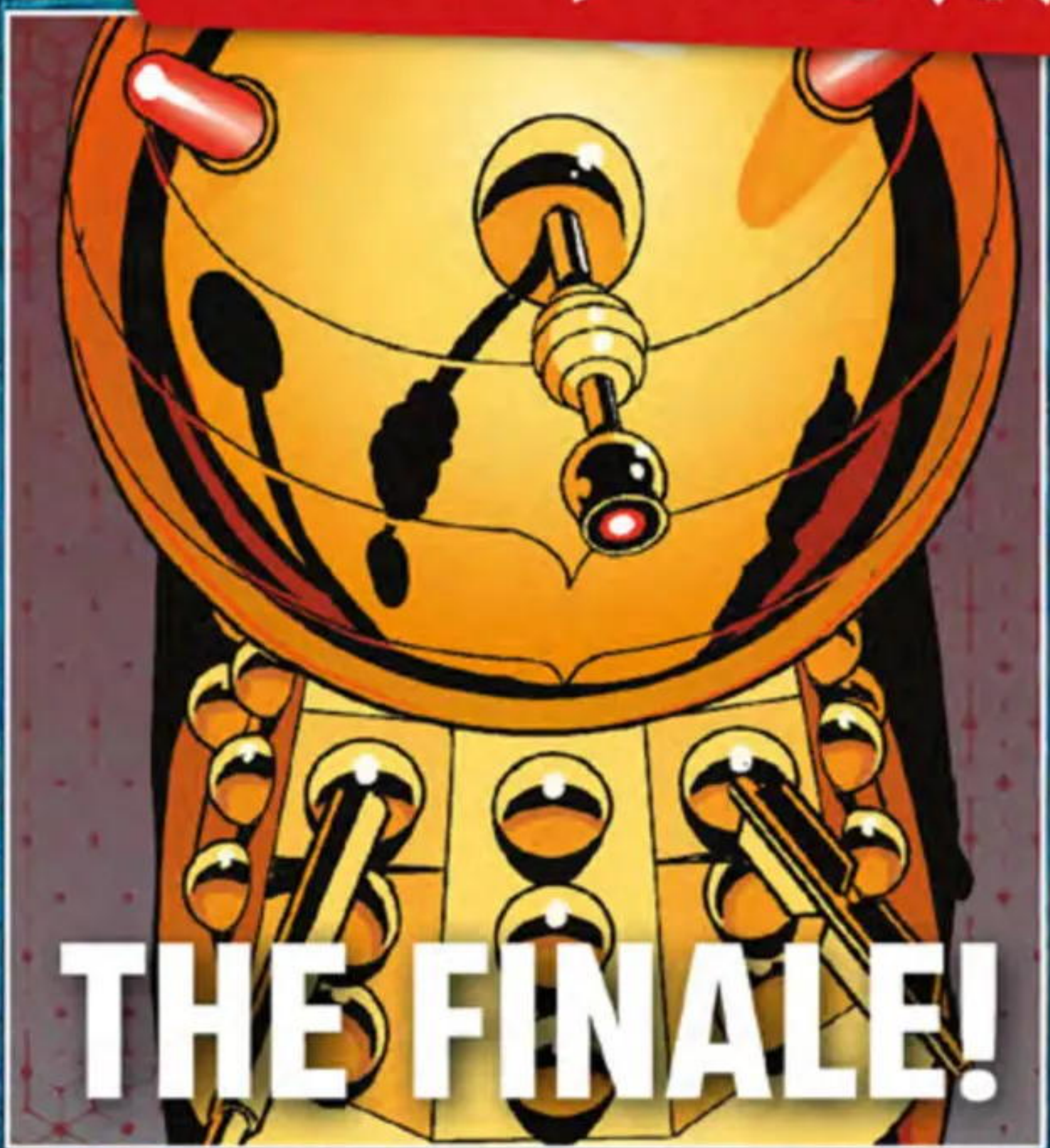

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